AN ENCYCLOPEDIC OUTLINE OF

Masonic, Hermetic, Qabbalistic and Rosicrucian Symbolical Philosophy

Being an Interpretation of the Secret Teachings concealed within the Rituals, Allegories and Mysteries of all Ages

BY

MANLY P. HALL

THE ILLUSTRATIONS IN COLOR BY
J. AUGUSTUS KNAPP

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And is for *Martha Willson Miller*

Signed Manly P. Hall

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January 29, 1986

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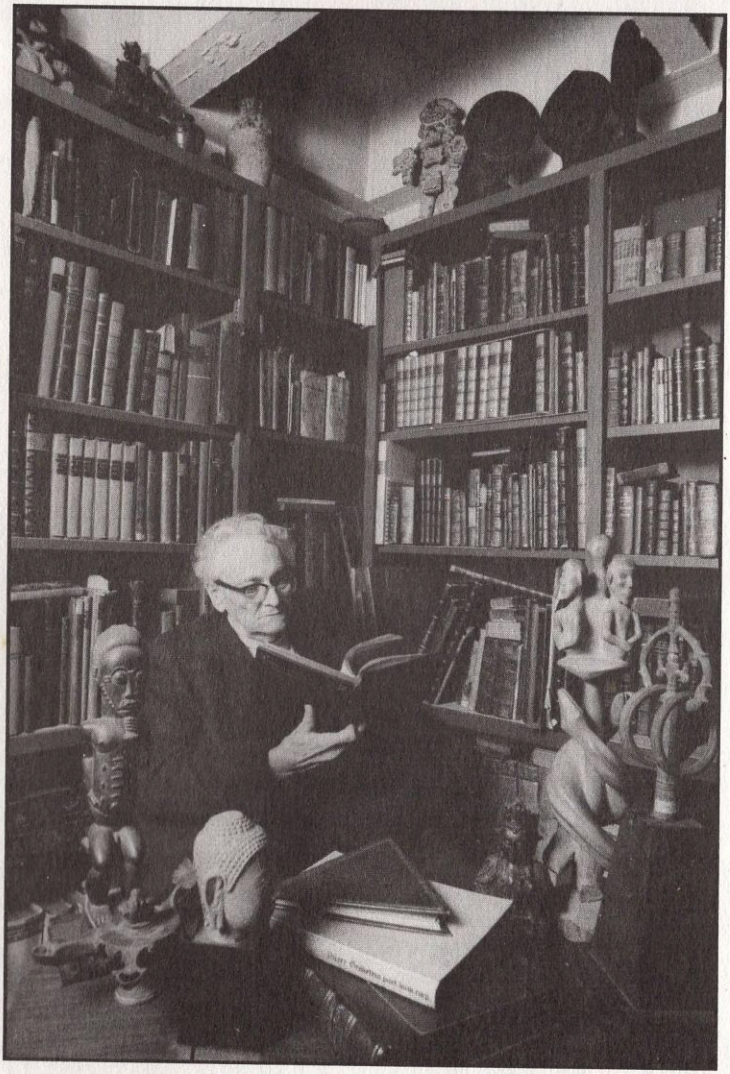

Manly P. Hall with a few of his friends.

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PRINCE RAGOCZY OF TRANSYLVANIA—COMTE DE ST. GERMAIN.

The group portrait who termed himself the Comte de St. Germain must not be confused with the French general of the same name, for the "Mémoires," as M. de St. Germain was often called, state that a scion of the French family, The Comte Leopold Prince Ragoczy of Transylvania, married a Portuguese lady and was born in Italy and was naturalized in Portugal. The most remarkable non-Masonic engraving this book is that he was the legitimate son of Prince Leopold, Prince Ragoczy of Transylvania, so that the Comte de St. Germain appeared on Lodging in 1779 as Prince Ragoczy.

He also claimed to Prince Karl of Hesse that he was the son of Prince Ragoczy and that he was married and educated by the son Duke de Modena.

The extraordinary nature of the data regarding the Comte de St. Germain is analogous to the mystery surrounding Masonic commencements. It is generally supposed that this mysterious adept was born in 1707, but the Comte's Grand Lodge dedication that she had seen him during that year in Venice and that he appeared to be between forty-five and fifty years of age at that time. While the church register of Schwedt, contains a record of his death on 1784, it is known that he was seen several occasions subsequent to that date, having attended a Masonic conference in 1785 and having been recognized in Venice in 1788. The last historical mention of the Comte de St. Germain was in 1821, at which time he was presumably on the eve of embarking for India.

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Redrawn from Lenoir's *La Franche-Maconnerie.*

GROUP OF WORLD RELIGIONS.

At the left of the plate stands Mohammed, holding aloft pages from the Koran, his left foot upon an image which he has overthrown. Behind Mohammed the Celestial Bull—signifying the constellation of Taurus—opens the "Egg of the Year" with his horns. At the lower right is a bas-relief of the Persian Sun God, Mithras, in an attitude signifying the conquest of the sun over the Celestial Bull at the ancient vernal equinox. In the center stands the High Priest of Israel, his right arm encircling the base of the seven-branched candlestick—the Mosaic symbol of the Planetary Governors of the world. To his right is the statue of the golden calf and to his left the robed figures of the Greek mystics bearing a tripod in which burns the sacrificial fire. Behind the bull Apis, crowned with the lunar globe, and Father Nile, bearing the horn of plenty and pouring the waters of life from his urn, loom the Pyramids—the great Egyptian temples of initiation. In the clouds at the left is the seated figure of Jupiter Ammon, brandishing a flaming thunderbolt and horned to signify that he partakes of the attributes of the zodiacal ram. In the heavens appears the mystery of the Apocalypse. The four creatures of Ezekiel's Vision surround an altar upon which is the Book of Seven Seals and the Lamb of God. At the upper left is the band of the zodiac. The constellations of Taurus, Aries, and Pisces represent the stellar influences which—according to the ancients—descending upon the earth, are responsible for the establishment of the religious and philosophical institutions herein set forth.

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ABRAXAS, A GNOSTIC PANTHEOS.

The name ABRAXAS, coined by Basilides, the Egyptian Gnostic, is a word symbol comprising of seven letters which signify the seven creative powers or planetary angels recognized by the ancients. Scriptor Arnold Mackey advances the theory that the name is compounded from two ancient words, ABIR, which means a Bull, and AXIS, which means the pole. To substantiate his belief, he brings forward the fact that a station of the earth, commonly called the alternation of the poles, resulted in the curious sequence taking place at one time in Taurus, the Celestial Bull, near the North Pole. The four white horses denoting the charioteer of ABRAXAS combining the four others by means of which the solar power, ABRAXAS, is circulated through all parts of the universe.

The seven-lettered name of ABRAXAS is symbolically significant of his seven-equal power. That the modern world has any knowledge whatever of ancient Gnostic symbolism is largely due to the curiosity of those individuals who set themselves the task of deciphering every intelligible record of Gnostic philosophy, for, wishing to keep rather than destroy articles of commercial value, these fanatics preserved gems upon which Gnostic symbols were engraved. The above plate is the enlargement and amplification of a Gnostic jewel, the original stone being only a trifle over an inch in height. Rings and other articles of jewelry on which Gnostic gems were emblematically used by members of the cult as means of identification. As the order was a secret society, the designs were small and inconspicuous.

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AN INITIATION CEREMONY IN THE ELEUSINIAN MYSTERIES.

The candidate and his aged mentor are here shown standing on the brink of a chasm dividing the world of the living from that of the dead and through which stream the shades of the departed. On the further side of the chasm Hades, the god of the underworld, sits on his golden throne surrounded by the emblems of death and attended by Cerberus, the three headed dog, guardian of the gates of death. Above the seated chief hovers the figure of Ceres, carrying the two torches which light her way through the gloom of the nether world. She pleads for the life-return of her daughter Persephone, whom Hades has abducted and would force to become his queen.

John A. Weisse thus describes the ritual of the Eleusinia: "Soon the thunder rolled, lightning flashed, strange and fearful objects appeared, and the place seemed to shake and be on fire; hideous spectres glided through the building, uttering and replying frightful voices and bellowings were heard. Mysterious apparitions, representing the messengers of the infernal deities, Anguish, Madness, Famine, Disease, and Death, flew around. As the trembling crowd of novices advanced amid this fearful spectacle, representing the torments of this life and those of Tartarus, they heard the solemn voice of the hierophant explaining them, and exhibiting his symbols of supreme deity, which but added to the horrors of the scene, when suddenly a serene light and objects of bliss appeared, and opened on Elysium to the initiated Eleusinian phalanx, who had, in a short time and space, experienced the miseries of Earth, the torments of Tartarus, and the happiness of Elysium." (See The Obelisk in Freemasonry.)

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ODIN, THE SCANDINAVIAN FATHER-GOD.

It is difficult to secure any satisfactory information concerning the Mysteries of Odin. If he actually founded the Mysteries of Scandinavia, he was undoubtedly an initiate of an Eastern school, possibly the Buddhistic. The etymology of the word Odin shows its various forms as Wodan, Woden, Wuotan, and Odhin. These words are now generally defined as meaning "mind" or "soul." On the subject that underlies the tablet, Godfrey Higgins, has made several important discoveries. He writes: "Thus it appears that Wodin, the Northern God, is simply the Tamulic method of pronouncing Buddha. Sir William Jones also believed that Buddha was Wodan! That Wodan came from the North, and the South of India cannot be doubted."

The Tamulic (Tamulic) are a branch of the Dravidian race. They are now scattered through Southern India and Ceylon. It is peculiarly significant that Wodan should be linked through his name with the ancient source of Aryan culture in Northern India. Higgins further says: "To the Syrian temples Odin is Adonis; but the O is Syriac or Phoenic, (which we have found, in the same sense, Tamul,) into the emphatic article THE. Thus Odin would be the Dis, Dian or Deus, but Deus we have found, signed wisdom or knowledge. Thus we come again to the tree of knowledge or of the garden of knowledge, or garden of Adonis." (Sun Sun of Syria.) As Wodan therefore means both "mind" and "wisdom," it does not require a great stretch of the imagination to see in this symbolic name an allusion to the tree of knowledge growing in O-DON (old. DON, or Eden), the garden of wisdom.

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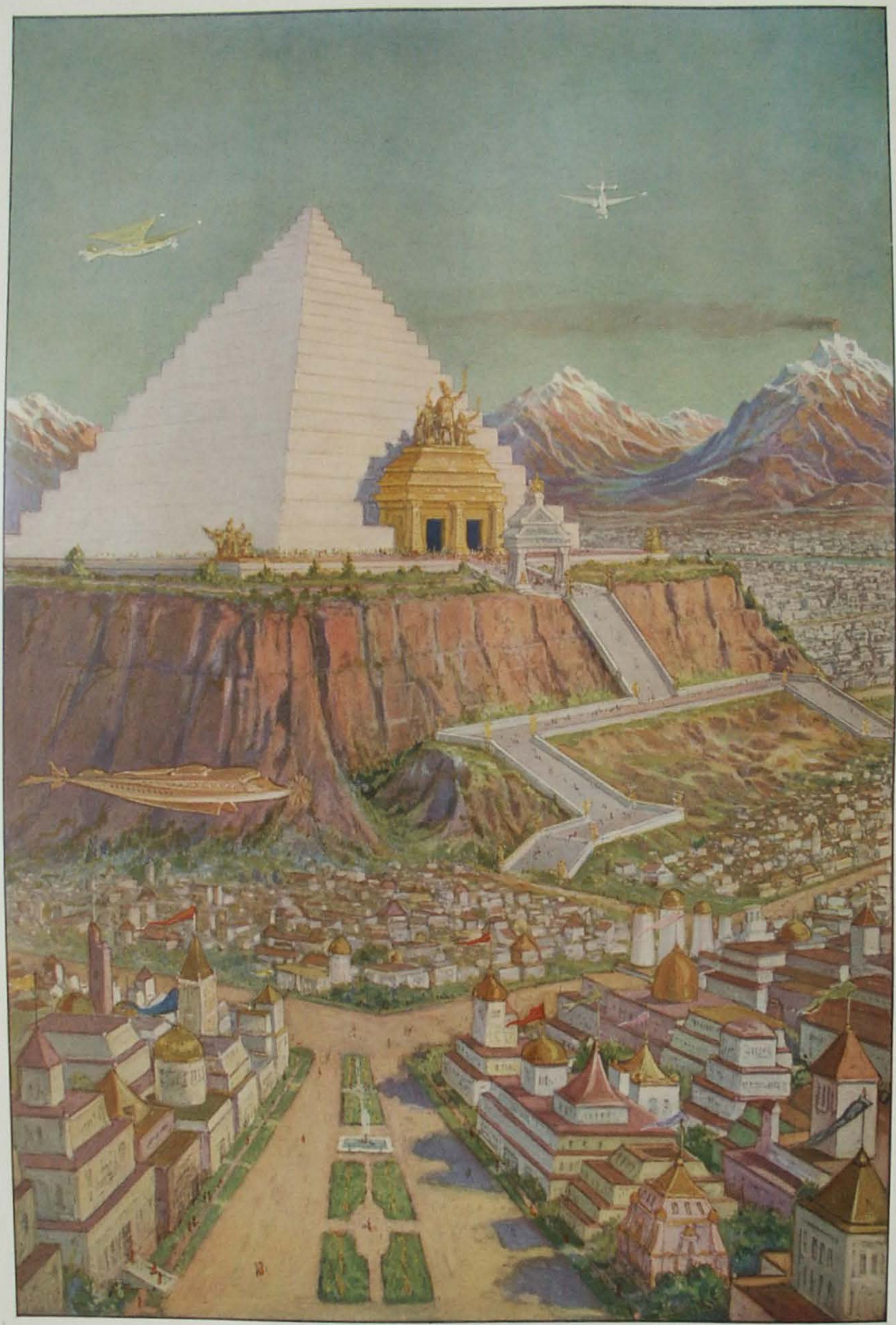
HERMES STANDING UPON THE BACK OF TYPHON.

Hermes, as the personification of Universal Wisdom, is here represented with his foot upon the back of Typhon, the conquered dragon of ignorance and perversion. To the Egyptian initiates Typhon, the dominant of souls, signified the lower world which swallows up the spiritual nature of the individual who, being imperfect, is forced to descend from the higher spheres and be reborn into the physical universe. To be conquered by Typhon therefore signifies the process of rebirth, from which mere man only release himself by conquering his mortal Adversary.

In one hand Hermes carries the Caduceus, a winged rod with two fighting serpents entwined about it; in the other, the immortal Emerald, upon whose surface may ancientlied in mystical letters the sum of philosophy. The figure wears the ancient Egyptian Nemes, given according to the pictures discovered by Belzoni, the amateur Egyptologist. The two small circles contain the forms and symbols most closely associated with Hermes. In the upper circle is the ibis, whose curious characteristics have caused it to be personalized by many of the medieval sect. In the initiation ceremonies the Egyptian priests were made to the form of the ibis head to signify that they represented the attributes of Thoth, or Hermes. The lower circle contains the dog, the animal always associated with Hermes because of its watchfulness and fidelity. Upon the forehead of Hermes appears the serpent, the ancient symbol of the consolidation of Scorpio, which represents the regeneration of the same power that is the form of a dragon has hidden under his feet. The crook near the hand of Hermes represents the presence of the spiritual and regenerative light within his mortal, the other signifies he is carrying the wisdom of the heavenly father. The three pieces of the tail of Typhon which end in arrows indicate the three destructive expressions of universal energy—mental, moral, and physical perversion. The entire dragon signifies matters through the regeneration of the body, the illumination of the mind, and the transmutation of the emotions.



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AN IDEALISTIC DEPICTION OF THE ATLANTEAN MYSTERY TEMPLE.

In the Critias, Plato describes in detail the divine foundation of the Atlantean Empire, originally known as Poseidonis. The golden age preserved in myth and legend, when the gods walked with men, depicts the zenith of Atlantean civilization. The demigods of the ancient world were the Atlanteans, to whom every civilized nation owes an incalculable debt of gratitude. In the British Museum there is a remarkable document—known as the Troano manuscript—which was written over 3,500 years ago by the Mayas of Yucatan, containing an authentic account of the cataclysm which sank the continent of Atlantis. This priceless document contains the following statement according to the translation by Le Plongeon:

"In the year 6 Kan, on the 11th Mulac in the month Zac, there occurred terrible earthquakes, which continued without interruption until the 13th Chuen. The country of the hills of Mud, the land of Mu, was sacrificed; being twice upheaved it suddenly disappeared during one night, the basin being continually shaken by volcanic forces. Being confined, these caused the land to sink and to rise several times and in various places. At last the surface gave away and ten countries were torn asunder and scattered; unable to stand the force of the convulsions, they sank with their 64,000,000 inhabitants."

Before the Atlantean continent was submerged, the initiates of the Atlantean Mysteries, carrying with them the secret doctrines entrusted to their keeping, immigrated into Egypt and other parts of the earth where they would be safe from the impending catastrophe. Thus their secret teaching—with its priceless value to subsequent ages—was preserved. They established centers of learning and promulgated the code, clothed in the language of symbolism, to such as they deemed worthy to receive it.

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THE SAITIC ISIS.

*"I am Isis, mistress of the whole land. I was instructed by Hermes, and with Hermes I invented the writings of the sacrifices, in order that not all should write with the same letters. I gave manifold chase laws, and ordained what no one can alter. I am the elder daughter of Kronos. I am the wife and sister of the king Osiris. I am she who rises in the dog star. I am she who is called the goddess of women. * * * I am she who separated the heaven from the earth. I have pointed out the paths to the stars. I have invented numerals. * * * I have brought together men and women. * * * I have ordained that the elders shall be believed by the children. With my brother Osiris I made an end of cannibalism. I have instituted mysteries for the uninitiate. I have taught reverence of the divine nature. I have established the sanctuary of justice. I have overthrown the dominion of the tyrants. I have caused men to love women. I have made women more powerful than silver and gold. I have created truth in the conditional beautiful."* (*See Budge's* Handbook of Egyptian Religion.)

The face and form of Isis were covered with a veil of starlit cloth, symbolic of ignorance and transmission which forever stood between man and truth. Isis also her veil and distinguished herself to the true and wise investigator who unselfishly, humbly, and earnestly sought to understand the mysteries which surrounded him in the universe. Those in whom the animals herself are matured to remain blind concerning the mysteries which they have seen. The great admonition of the Wise Men was: "If you know it, be silent." To the vulgar and profane, the rapid and disinterested one, she does not unmask her face, for they could not widen round the secret processes of the invisible worlds.

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CELESTIAL VIRGIN WITH SUN GOD IN HER ARMS.

Primitive man was wont to associate the Creative Principle with the attributes of either the male or the female sex. In these dizzy human convolvi depended upon brawn rather than brain. The dominance of the male was unquestioned; hence masculine characteristics were assigned to God. Later, when man had reached a state of comparative physical security and had turned to the culture of his ethical nature, his appreciation increased for the finer and more idealistic feminine qualities; these he subsequently incorporated into his concepts of Deity. The God of the state thus became essentially masculine, the God of the church feminine, and the God of philosophy androgynous. To these the modern world has contributed a fourth—or scientific—concept in which the Creative Agent is regarded as neuter. In the eyes of the theologian, the Madonna who gives birth to the Man Child signifies the primacy of the mother aspect of Deity, the maternal creative function being considered as the highest expression of being. The vesica piscis, or oval nimbus, in which the figure stands, represents the glorification of the Creative Power as exemplified in motherhood. The Christ Child always embodies Wisdom, the Virgin Mother, Faith. The figure therefore declares that Wisdom, born of Faith, shall redeem the world now encircled by the serpent of evil.

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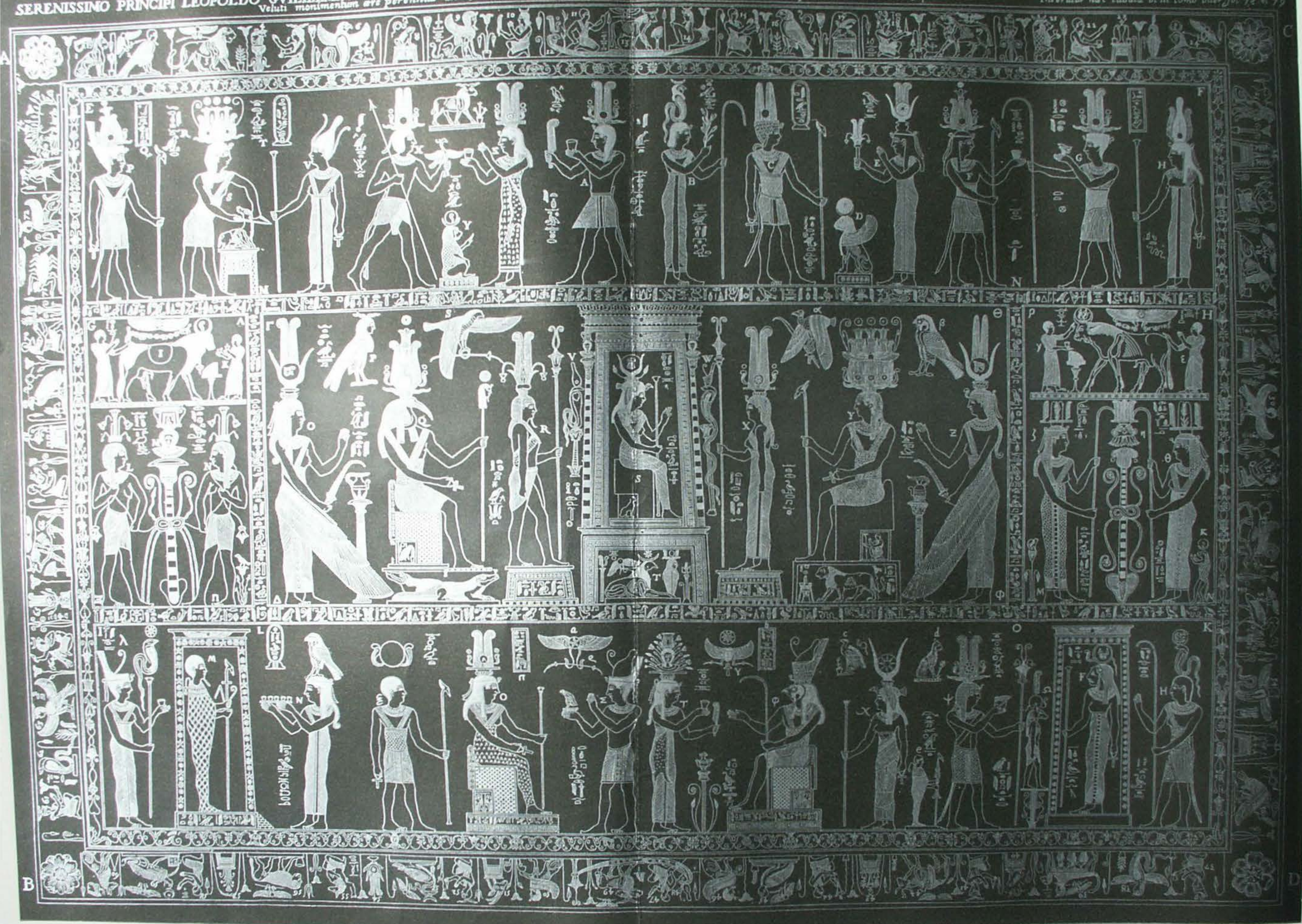
THE CONTENTS OF THE ZODIACAL EGG.

In the midst of Cosmos stands the fiery altar of Deities, its most familiar analogue being the life germ in an egg. Three Holy Powers—the triune aspect of the central One—represented as aged men with flames on their heads, continually adore their own flames and bear witness of It before creation. Seven venerable Questioners, each bearing a staff surmounted by the symbol of his power, stand in a circle about the golden triangle. At the circumference of the egg twelve aged kings whose thrones are the zodiacal constellations and who constitute the hypothetical faces of the Universal Dodecahedron. The four fixed signs of the zodiac—Taurus, Leo, Scorpio, and Aquarius—are shown in the arms of a great X. Andrews cross. Upon this cross the Solar Man is mystically crucified, and by his death enters the grave of creation, that he may thereby redeem the creatures dwelling within the shell of the world egg. The signs of the zodiac are shown according to the mystic arrangement of Jakob Böhme. The fiery altar is elevated upon three steps to signify that the third world is the proper dwelling place of the First Cause. The three figures with the flames upon their heads may be blessed in the mother letters of the Hebrew alphabet, the seven figures holding scrolls to the double letters, and the twelve seated kings to the simple letters. Herein is set forth the ancient concept of the hierarchies governing the destiny of the world egg and its creatures, the various figures being personifications of universal agencies.

MENSÆ ISIACÆ, SIVE TABVLÆ ÆNEÆ VETVSTISSIMÆ, SACRIS ÆGYPTIORVM LITERIS CÆLATÆ VERVS, ET GENVINVS TYPVS, QVAM PRIMVM E MVSEO TORQVATI BEMBI, VNDE ET BEMBINA DICITVR, AN. M D LIX. EXTRACTAM ÆNEAS VICVS PARMENSIS EDIDIT ATQVE FERD. I. CÆSARI CONSECRAVIT HANC DEINDE IN FORMAM COMMODIOREM CONTRACTAM

SERENISSIMO PRINCIPI LEOPOLDO GVILIELMO ARCHIDVCI AVSTRIÆ, SVPREMO BELGII ET BVRGVNDIÆ GVBERNATORI NECNON MAGNO TEVTONICI ORD. MAGISTRO. Veluti monimentum ære perennius dicat, consecrat. Athanasius Kircherus Soc. Iesu eiusdem interpres Romæ Anno 1654

Inseratur hæc tabula in III tomo inter fol. 72 & 73



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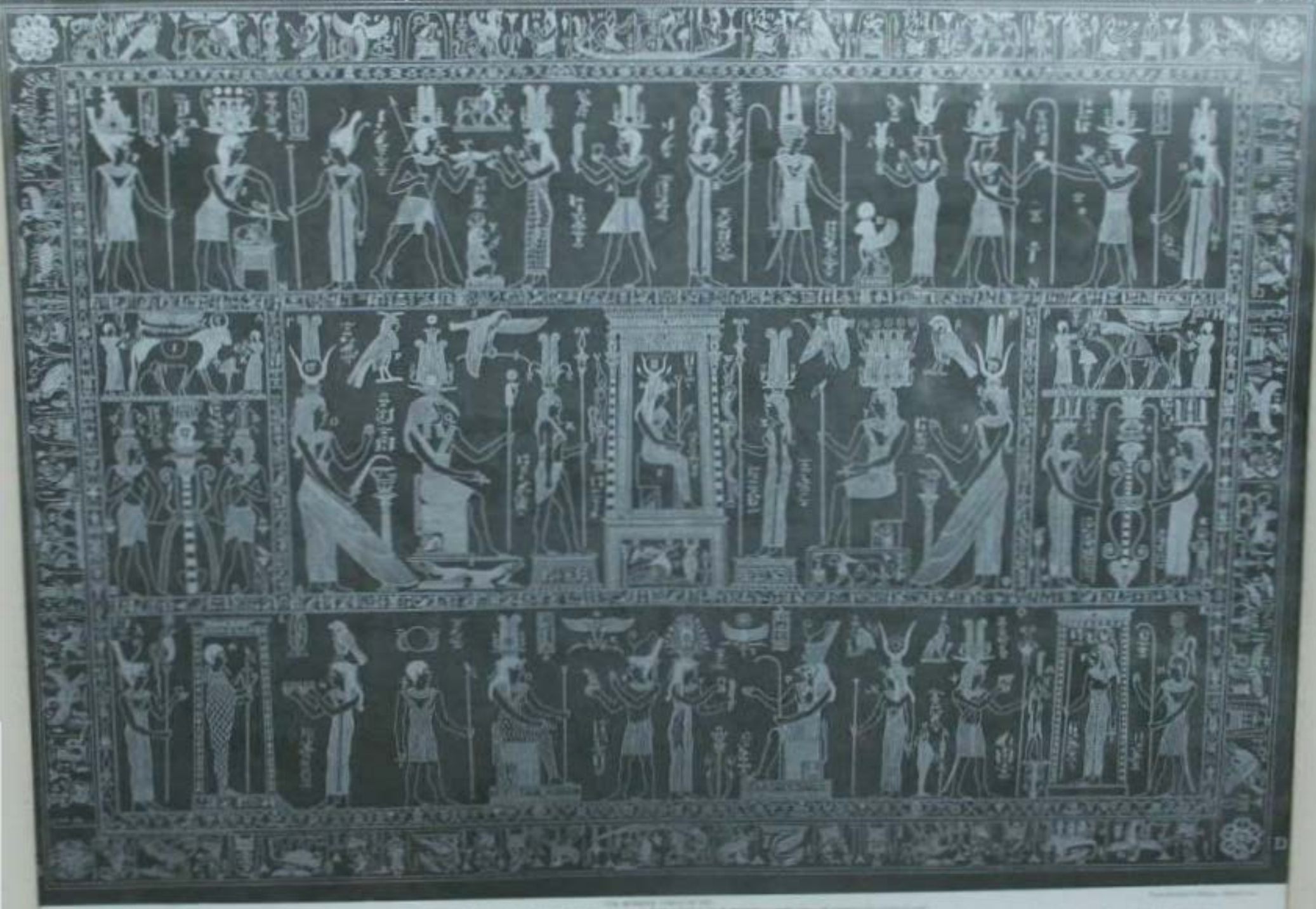

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CONSULTING THE ORACLE OF DELPHI

While the tripod and its base are here shown differ from the description of several authors, an attempt has been made to follow as closely as possible the symbolism concealed within the allegory of the oracle. The Delphic Mysteries and the oracle as their chief symbol, stood in the spiritual realm matters rather than the historical and consequently interpretation subject will which the student of symbolism is concerned.

While the spirit inhabiting the human which was continuously from the human entered into the body of the priestess, the tripod vibrated as though struck sweet and repeated blows. Loud clangings were heard, which echoed through the temple. The fire increased as the control of the demon over the priestess became more complete, and the rattling and crashing did not cease until the spirit released its hold upon the Pythia. The three legs of the tripod symbolize the three periods of time controlled by Apollo, namely, the past, the present, and the future. The space enclosed by the legs of the tripod forms the sacred Pythagorean tetrachtys with the prophetess seated upon its apex. As the presence of Delphi is held aloft over the others of the oracle, supported only by three slender legs resting on clouds, so the spiritual nature of man is suspended over the others of affairs by three golden threads of Divine power.

The face of Apollo appears above the tripod, and around the base are coiled serpents to symbolize Python, whose decaying body lies beneath the Delphic shrine.

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PYTHAGORAS OF CROTONA.

Though Pythagoras excelled Plato in the profundity of his philosophic deductions, the transcendental element in his doctrines has provoked the ridicule of a materialistic modern science. All too lightly the world has passed over the achievements of the first "philosopher" to whom it is indebted for so many of the basic theorems of mathematics, music, and astronomy. The twentieth century student of Greek philosophy has been taught to associate the name of Pythagoras with such puerile issues as his golden shin bone and his ban upon the eating of beans! It has also been held against Pythagoras that he delivered his discourses from behind a curtain, preached in allegories and enigmas, and revealed his scientific knowledge only to such initiated disciples as had spent many years in self-discipline. His sciolistic critics, however, have failed to consider the manner in which Pythagoras obtained his immense wealth of abstract learning. The Mysteries of Greece, Egypt, Persia, and India without exception bound their initiates to inviolable secrecy. Having accepted the obligations of these societies, Pythagoras had no honorable course other than to abide by their regulations. Iamblichus lists 218 men and 17 women among the most famous of the Pythagorean philosophers. It is thus evident that Pythagoras revealed his secrets to a considerable number of persons—probably all who he felt could understand and be benefited by his knowledge. The Pythagorean doctrine of mathematical philosophy may yet be accepted as the one system of thought able to cope with the riddle of existence.

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THE FORTY-SEVENTH PROPOSITION OF EUCLID

*The true key to philosophic mathematics is the famous Forty-seventh Proposition of Pythagoras, erroneously attributed to Euclid. The Forty-seventh Theorem is stated thus: In a right-angled triangle the square described on the hypotenuse is equal to the sum of the squares described on the other two sides. Concerning this problem Plutarch writes: "Now universal Nature, as its author and most perfect creator, may be considered as made up of these three things: of Intelligence, of Matter, and of that which is the result of both these, in the Greek language called Kosmos, a word which equally signifies either heaven and order or the world itself. The first of these is the same with what Plato is wont to call the Idea, the Exemplar, and the Father; in the second of them he has given the name of the Mother, the Nurse, and the Place; and Receptacle of Generation; and to the latter of them, that of the Offspring, and the Production. So again with regard to the Triangles, there is good reason to conclude that they were want to liken this universal Nature to what they called the most beautiful and perfect triangle, the same as does Plato himself in that capital diagram, or diagramma, which he has introduced into his Commonwealth. Now in this triangle, which is rectangular, the perpendicular side is imagined equal to three, the base to four, and the hypotenuse, which is equal to the other two conjoined, to five. * * * The perpendicular is designed by them to represent the masculine nature; the base the feminine, and the hypotenuse can be looked upon as the offspring of both; and accordingly the first of them will aptly enough represent Osiris or the prime cause, the second Isis or the receptive power, the last Orus (Horus) or the common effect of the other two. For those to the first number which is composed of both even and odd, and first to a square where side is equal to the even number two, but five, being generated as it were out of both the preceding numbers two and three, may be said to have an equal relation to both of them, as to its common parents." (Isis Isis and Osiris.)*

*On the same subject Kircher writes: "Out of the simplest lines and figures the whole secret of corporeal nature emerges. Just as the Trinity of the circle (center, radius and circumference) shows the Divine Trinity, so the Divine Trinity's creative works appear in the trinity of the equilateral triangle, as aforesaid. The circle begins nothing of itself, as it is already complete, containing, as it does of an infinitude of sides. It is the greatest of all polygons, hence it is a unitary trinity. But the triangle is the beginning of all generation, being the progenitor of all other polygons or bodies, as has been shown. Now comes the rectangle, symbol of the earth and the firmament. Next, the right-angled isosceles, which indicates the whole mystery of genetic nature. This triangle, as aforesaid, is a right-angled triangle of unequal sides, with one right angle and two acute angles. The right angle signifies the creation and immutable operation of natural law, of the other two, the greater means increase and decrease, and the third, rest or decrease. * * * The sides are respectively 3, 4, and 5. Now 3 + 4 = 7 = 5 + 2, which is the nature of the dodecahedron. Hence, not as numbers are implicitly contained in numbers, lines in lines and figures in figures, so all are in all, and this is here mentally expressed." (Sec Oedipus Aegyptiacus.) Kircher further adds that from the right-angled isosceles proceeds the genesis of all mechanical bodies and of the whole universe.*

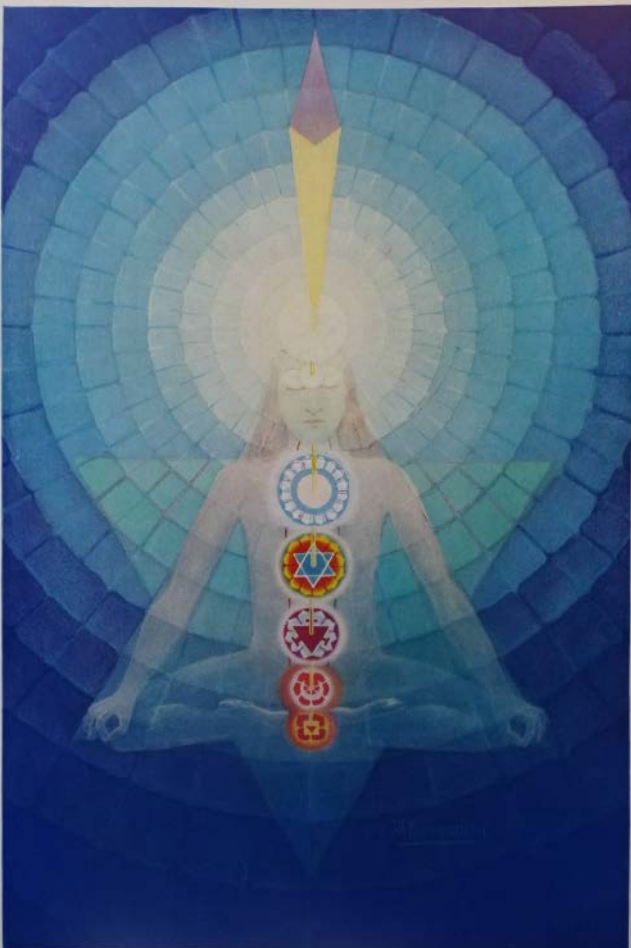
The Forty-seventh Problem is an important Masonic symbol and because of its close connection with the builder's art is often called the "carpenter's diagram." It is believed that many of the complicated mathematical details of the Great Pyramid were based upon some mathematical applications of this diagram. The Forty-seventh Problem is the key to the relationship between the three major parts of man, spirit, body, and soul. In this analogy the number 3 symbolizes spirit, 4 body, and 5 soul. According to the alchemists the Forty-seventh Proposition set forth the proper proportions of salt, sulphur, and mercury necessary in the formation of the Philosopher's Stone. There is also a close correspondence between the three Grand Masters of the Masonic Lodge of Jerusalem and the three squares involved in the Forty-seventh Problem.

Redrawn from an early 18th century water color. (Artist unknown.)

THE HAND OF THE MYSTERIES

The original drawing from which this plate was taken is designated the hand of the philosopher which is extended to those who enter into the Mysteries. When the disciple of the Great Art first beholds this hand, it is closed, and he must discover a method of opening it before the mystery contained therein may be revealed. In addition the hand signifies the formula for the preparation of the mineral phosphorus. The fish is mercury and the flame bounded on its which it swims is sulphur, which each of the fingers bears the emblem of a Planet. Against through the combined operations of which the Great Work is accomplished. The unknown artist says of the dragon: "The seven take their seat by this hand that they will see touch the Art without parables." In the Qabbalah the figure signifies the operation of the One Power (the creatural thumb) in the four worlds (the fingers with their emblems). Besides its alchemical and Qabbalistic meanings, the figure symbolizes the hand of a Master Mason with which he "raises" the mortified Brother of the Divine House.

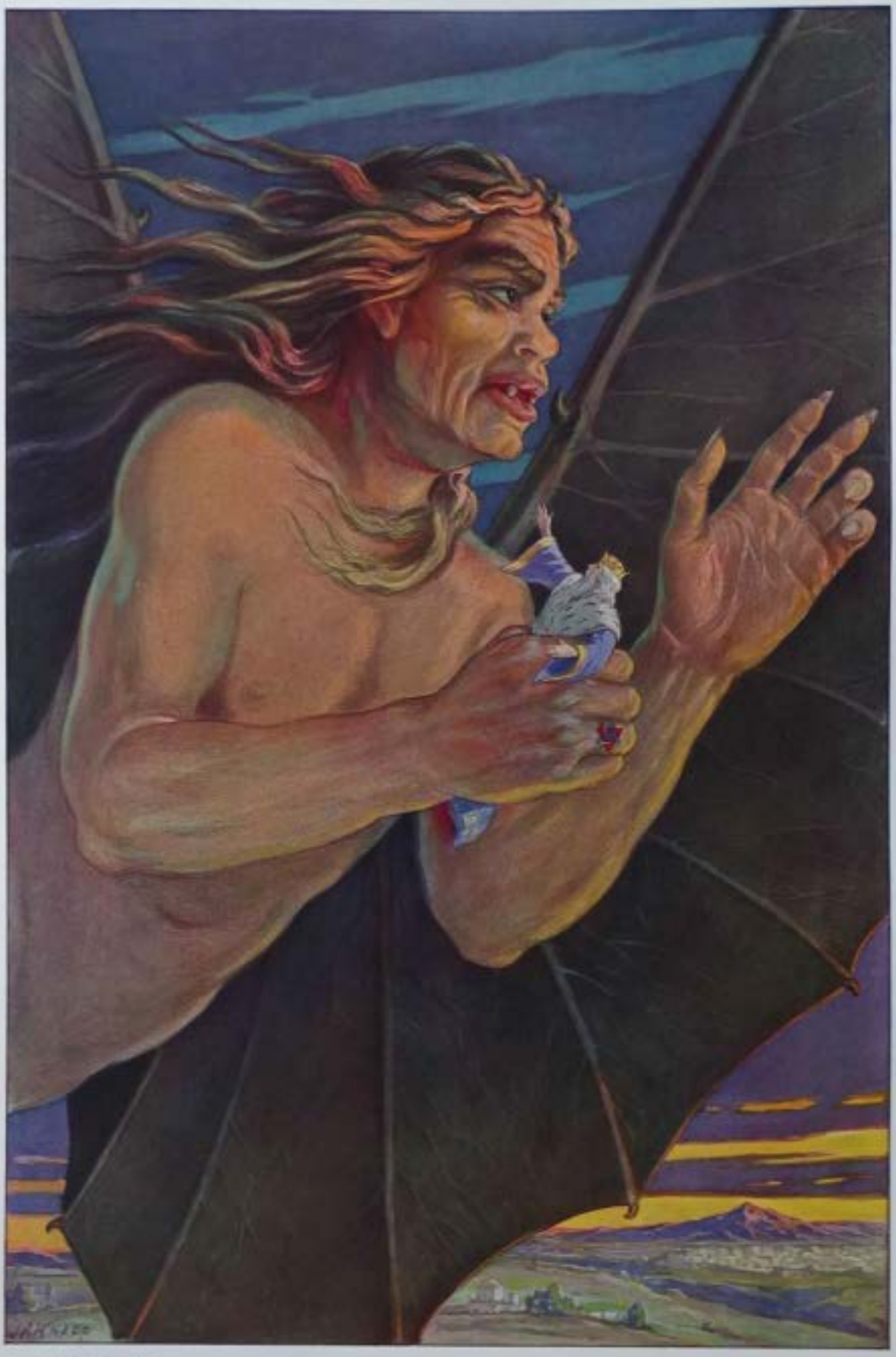
Philosophically, the key represents the Mysterious dimensions, without where and man cannot unlock the numerous chambers of his own being. The lamps to human knowledge, for it is a spark of the Universal Fire captured in a mere mode vessel; it is the light of those who dwell in the inferior universe and with the aid of which they seek to believe in the functions of Truth. The sun, which may be termed the "light of the world," represents the consciousness of creation through which man may know the mystery of all creations which expresses through form and number. The star is the Universal Light which merely comes and celestial services. The crown is Absolute Light—unknown and unrevealed—whose power shines throughout the lesser lights that are but sparks of this Eternal Effulgence. Thus is set forth the right hand, or active principle, of Deity, whose works are all contained within the "hollow of His hand."



THE SEVEN SPINAL CHAKRAS

Reproduced from an oil painting by the well-known American artist, Mitran K. Nowlan, Colorado 1926, by Manly P. Hall

This painting of the CHAKRAS is based upon a number of native drawings brought from India by Mr. Hall in 1924. In the Orient, diagrams of the Chakras are comparatively common, but several symbols not generally included here have been added, which make the painting more complete. The most important additions consist of: (1) the Interlaced triangles behind the figure, the body of the Yogi himself forming the upright triangle; (2) the beam of golden light rising from the BRAHMA SANDRA, *or* GATE OF BRAHMA, *in the crown of the head; and (3) the* SAHASRARA, *or* THOUSAND PETALLED LOTUS, *in the upper part of the brain, which is generally pictured as an inverted lotus-flower, but is here shown as a great four-disk embrace, with a white center and concentric rings of petals.*



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KING SOLOMON AND THE SHEDIM

The Talmud contains a legend concerning the remarkable stone called the Shamir with which King Solomon erected the stones for the Temple. The Shamir was the magical word, or "worm," used by Aaron to cut the stones for the breastplate of the High Priest. Solomon, who ordered to build the Temple without the sound of hammers, could not cut the stones in the ordinary manner, but by laying the Shamir against the side of the rock the stones instantly and mechanically separated according to one desired pattern. In order to learn the whereabouts of the Shamir, Solomon invoked the elementals, who told him that Ashmedai, the great king of the Shedim, could give him the desired information. Solomon thereupon sent his faithful general, Benaiah, to capture Ashmedai. The general did this by the aid of a chain with the name of God engraved upon its links. From Ashmedai, Solomon learned that the Rock of the Sea had entrusted the Shamir to a wild mother, from which Solomon speedily captured the stone.

Ashmedai was held captive by Solomon until the completion of the Temple, when the great elemental effected his liberation in the following crafty manner: Solomon, becoming curious as to the magical powers of Ashmedai, questioned him. The king of the Shedim replied that if Solomon would remove the chains bearing the name of God and lend him the signet ring he would then demonstrate his supernatural powers. Solomon complied with the request, and the Shedim, picking up the King, cast him two hundred miles into a distant country and, after taking upon himself the figure and appearance of King Solomon, visited Israel in his stead. A sudden but wise man, Solomon regained his throne after many adventures. Ashmedai, spreading his wings, ascended to his own throne in the elemental world.

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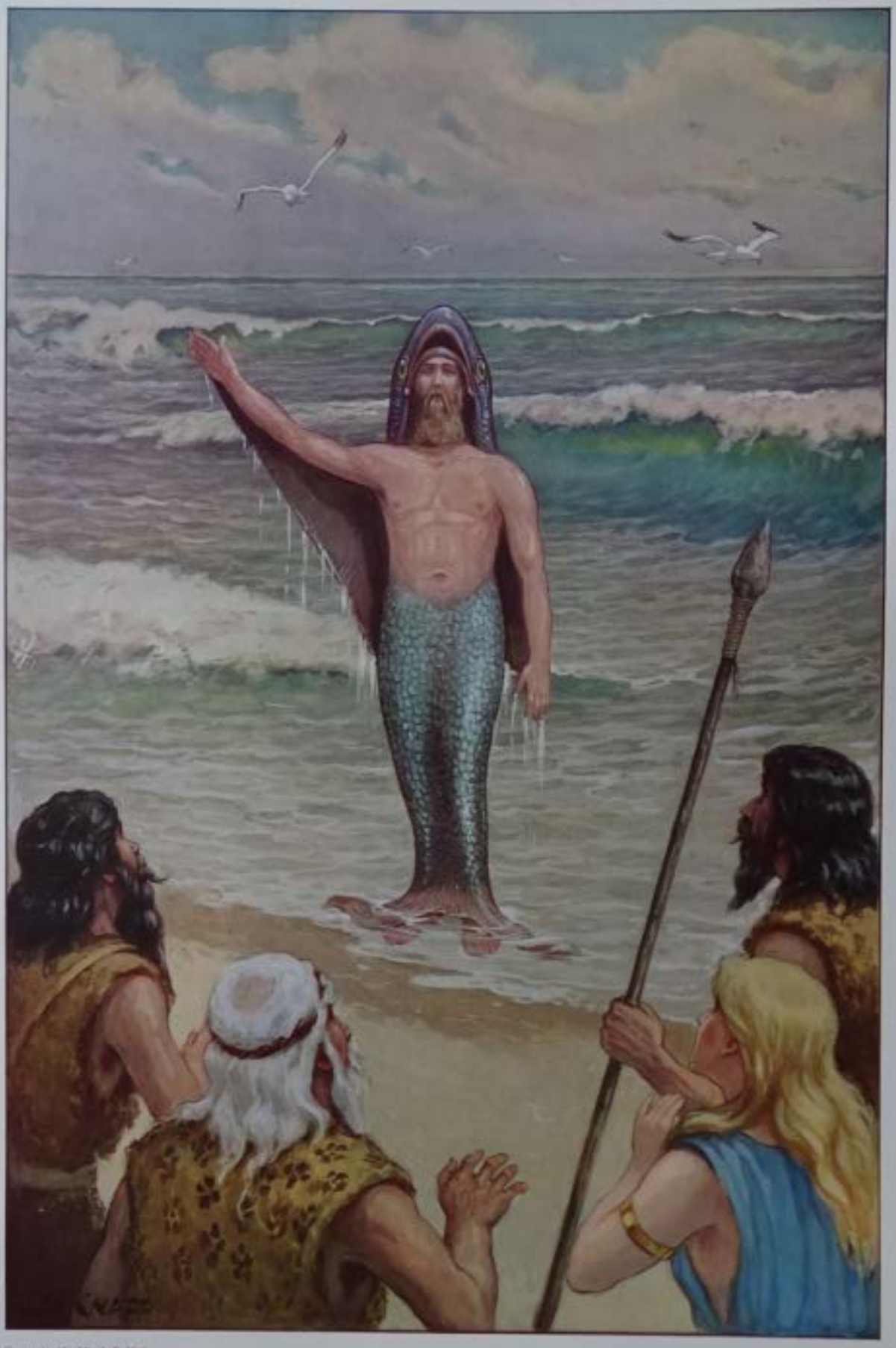
Based upon Levi's Great Symbol of Solomon.

THE MACROCOSM AND THE MICROCOSM.

Herein is depicted the double, or interlaced, triangle of Solomon, represented by the two Ancients of the Qabbalah, the Macroprosopus and the Microprosopus, the God of Light and the God of Reflections, Mercy and Vengeance, the White Jehovah and the Black Jehovah. (Jan Transcendental Magic.) Out of the great Sea of Eternity was the head and shoulders of the Ancient and Holy One, whose inverted image is mirrored in the Deep. Thus the reflection of Deity is ever visible in Nature, but man mistakes the shadow for the substance. As the universe is the reflection of the Ancient One, so the human body is the reflection, or inverted image, of man's spirit, and the interlaced triangles fittingly portray the combination of spiritual and material elements entering into the constitution of humanity. From the point of the inverted triangle formed by the two eyes and the mouth of the Aged One stream the Seven inverted fires, seven corresponding rays ascend, blending themselves with Reality on the horizon line between shadow and substance. The Seven Powers from the mouth of the Great Face become the divisions of Kosmos and their reflections the corresponding divisions of man and Nature. The Seven Powers are one in source and essential nature, but their divergent products in the realm of Nature the illusion of manifestation. The divergent streams are again brought to a focal point in man—the Lesser Face—who is therefore an epitome of the universe and elements of Nature. In the secret doctrine of the Hindus the Seven Divine Breaths are symbolized by the seven syllabled mantra, A-UM MA-NI PAD-ME HUM.



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OANNES, THE FISH MAN.

*Berosus describes Oannes as follows: "At Babylon there was (in those times) a great number of people of various nations, who inhabited Chaldea, and lived in a barbarous manner like the beasts of the field. In the first year there appeared, from that part of the Erythraean sea which borders upon Babylonia, an animal endowed with reason [sic], by name Oannes, whose whole body (according to the account of Apollodorus) was that of a fish; that under the fish's head he had another head, with feet also below, similar to those of a man, subjoined to the fish's tail. His voice too, and language, was articulate and human, and a representation of him is preserved even to this day. This Being was accustomed to pass the day among men, but took no food at that season; and he gave them an insight into letters and sciences, and arts of every kind. He taught them to construct cities, to found temples, to compile laws, and explained to them the principles of geometrical knowledge. He made them distinguish the seeds of the earth, and showed them how to collect the fruits; in short, he instructed them in everything which could tend to soften manners and humanize their lives. From that time, nothing material has been added by way of improvement to his instructions. And when the sun had set, this Being Oannes, retired again into the sea, and passed the night in the deep; for he was amphibious. After this there appeared other animals like Oannes, * * *." (From Ancient Fragments, by Isaac Preston Cory.)*

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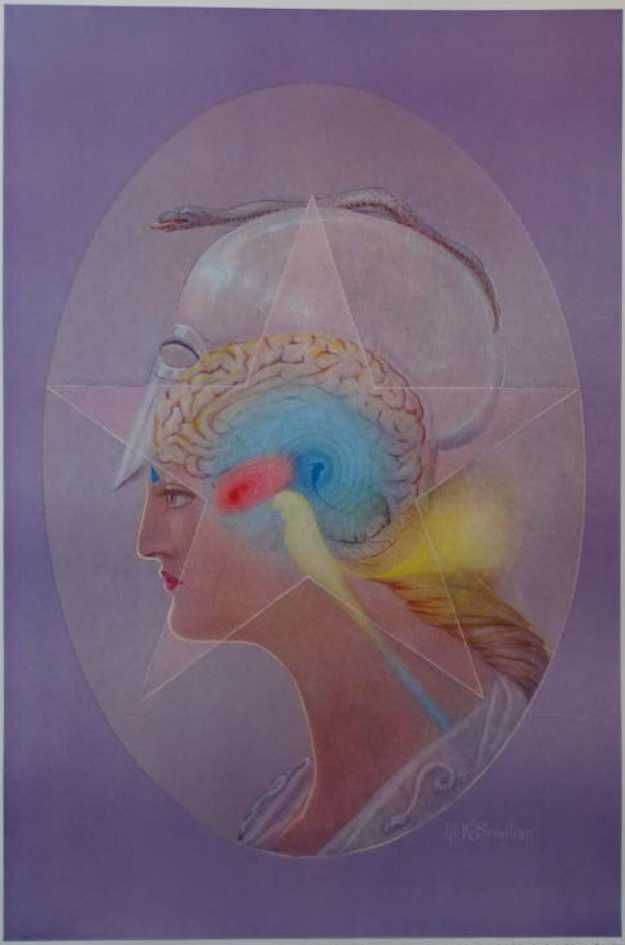
THE JEWEL OF THE ROSE CROSS

The pelican feeding its young from a self-mutilated wound in its own breast is accepted as an appropriate symbol of both sacrifice and regeneration. To the Christian mystic, the pelican signifies Christ, who saved humanity (the baby birds) through the sacrifice of His own blood. The pelican may also be considered as representative of the sun, whose rays, through any the life of the solar philosophical principle depicted as the pelican's blood. In the Mysteries the pelican represents the resurrection of the candidate from the dead. The mother bird regarded these divine instructions which possess the secret doctrine which is the spiritual life of man. It was an ancient belief that these deep after the mother pelican had killed her own young, the mother resuscitated them by wounding herself and permitting her blood to pour over their bodies. In Masonic symbolism the blood of the pelican signify for the sacred Word by which man is "raised" from the slavery of ignorance to the condition of freedom conferred by wisdom. In the Rose Cross degree is based upon Rosicrucian and Hermetic symbolism, it believes that the pelican represents one of the vessels in which the experiments of alchemy are performed and its blood that magnetism employed by which the base metals are changed into spiritual gold. Both the rose and the pelican signify the highest expression of human and divine affection. The loss of the mother bird for her young typifies the sacrifice of the Creator for those creatures which He fashioned during the Seven Sacred Days. The word "Rose" is a simple anagram, for from the rearrangement of its letters is formed the word "Eros" — the name of the Greek god of love. The phrases in other substituted for the pelican, are not readily to discovered from an examination of its bill.



THE OPENING OF THE THIRD EYE

Reproduced from an oil painting by the well-known Hermetic artist, Melinda K. Smallan. Copyright 1938, by Manly P. Hall

This painting of the head of Minerva shows, in part, the activities of the pineal gland and the pituitary body at the time of the phenomenon commonly termed "the opening of the Third Eye". The Kundalini fire is seen rising upward through the spinal canal into the zone of the medulla oblongata. The golden light radiating from the base of the brain, at the back, gradually increases in size and intensity until it forms the nimbus, or halo, of the saint. The pituitary body is here shown surrounded by an elliptic cone aura. The pineal gland—the Third Eye of the Mysteries—is here depicted as blue in color and surrounded by a radiating blue aura. In reality, however, this aura includes within itself all the colors of the spectrum, but blue decidedly predominates. The dove-colouring finger on the pineal gland points directly toward the pituitary body. During the state of true spiritual illumination, this finger vibrates at a very high rate of speed.

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THE YGGDRASIL TREE

In Ginnungagap, the great cleft in space, All-Father created the huge world ash tree—Yggdrasil—the symbol of Life, Time, and Destiny. The three roots of the tree are called the spiritual, the terrestrial, and the infernal. They signify respectively spirit, organization, and matter, according to Clement Hoare. The spiritual root has its source in Asgard, the home of the Æsir, or gods, and is watered by the Urdar fountain, the terrestrial root has its source in Midgard, the abode of men, and is watered by Mimir's well, the infernal root has its source in Niff-heim, the abode of the dead, and is watered by the spring Hvergelmir. The three branches of the tree support Midgard, or the earth, in the midst of which rises the sacred mountain upon whose summit stands the city of the gods. In the great sea surrounding the earth is Jormungand, the Midgard snake, with its tail in its mouth. Encircling the sea is the wall of cliffs and ice fashioned from Ymir's eyebrows. The home of the gods above is connected by the Bifröst bridge to the dwelling place of men and infernal creatures below. On the topmost branch of the tree—which is called Lævad, meaning peace giver—sits a great eagle. Between the eyes of the eagle is the falcon, Vedfölnir, whose piercing glances notice all things taking place in the universe. The never-withering green leaves of the divine tree serve as pasturage for Odin's goat, Heidrun, who supplies the drink of the gods. The stags—Dain, Dvalin, Duneyr, and Duratheor—also graze upon the leaves of the tree, and from their horns drops honey dew upon the earth. Ratatosk, the squirrel, is the embodiment of the spirit of gossip, and, running back and forth between the eagle above and Nidhog, the serpent, below, seeks to stir up discord between them. In the world of darkness below, Nidhog continually gnaws at the roots of the divine tree. He is assisted by numerous worms, all realizing that if they can destroy the life of the tree the reign of the gods will cease. On either side of the great tree are the primordial giants casting ice and flames into Ginnungagap.

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THE PHILOSOPHER'S STONE

The Philosopher's Stone is an ancient symbol of the perfected and regenerated man, whose divine nature shines forth through a chain of purified and unfolded vehicles. As the rough diamond is dull and lifeless when first removed from the black carbon, so the spiritual nature of man is at "fallen" man, outwardly little, if aught, of its inherent luminosity. Just as in the hands of the skillful lapidary the shapeless stone is transformed into a scintillating gem from whose facets pour streams of harmonized fire, so upon the lathe of the Divine Lapidary the soul of man is ground and polished until it reflects the glory of his Creator from every plane. The performing of the Divinated Soul through philosophical alchemical art was the concealed object of Hermetic Rosicrucianism.

Albert Mackey sees a correspondence between the Philosopher's Stone and the Masonic Temple, for both represent the realization and accomplishment of the ideal. In philosophy the Stone of the Wise Men is "supreme and unalterable Reason. To find the Absolute in the Indefinite, in the Indefinite, and in the Finite; this is the Magnum Opus, the Great Work of the Sages, which Hermes called the Work of the Sun." (See Morals and Dogma.) He who possesses the Philosopher's Stone possesses Truth, the greatest of all treasures, and is therefore rich beyond the calculation of man. So to immortal beyond Reason takes no account of death and so is healed of Ignorance—the most loathsome of all diseases. The Hermetic Stone is Divine Power, which all men seek but which is found only by such as exchange for it that temporal power which must pass away. To the mystic, the Philosopher's Stone is perfect love, which DISSOLVES all that is base and "mere"—all that is dead.

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THE INVOCATION OF MEPHISTOPHELES.

Mephistophelis, the most notorious of the spirits of evil, is closely identified with the exploits of Dr. Faustus. Greville defines Mephistophelis as "prince of the powers that still worke, for good whilst men sleepeing, 10." "The majestic figure of the professor familiar to opera goers is not the Mephistophelis of the Grimoires. The secret archives of magic contain the names and descriptions of all the elemental demons and the methods by which they may be controlled. Of Mephistophelis it is written: "He is under the power of Jupiter and his regent's name is Zadkiel, one of the eleven angels of the Holy Tabernacle. He can be made to appear earlier in Wednesday morning, Jupiter's day and hour, or late the same evening. He appears first as a fiery boy, but the longer and more pleasing mortal manner is as a little black headed man in a black cape." In the Mephistophelis of ceremonial magic, rising out of the bottle at the behest of the conjurer, we have a "spirit in human shape", but now with the sinister magician who falls under the control of this diminutive creature.

It is not generally known that Gilles de Laval (who "Bluebeard" of nursery lore—actually lived and practiced his enormous crimes) is recorded in the story, that black magic was the prime motive for those crimes but also been concealed. But the chapel used by Bluebeard and the other with the image of the demon upon it have been found, and scattered through the [illegible] *are approximately five cords were the ceremonial implements used in the Black Magic.*

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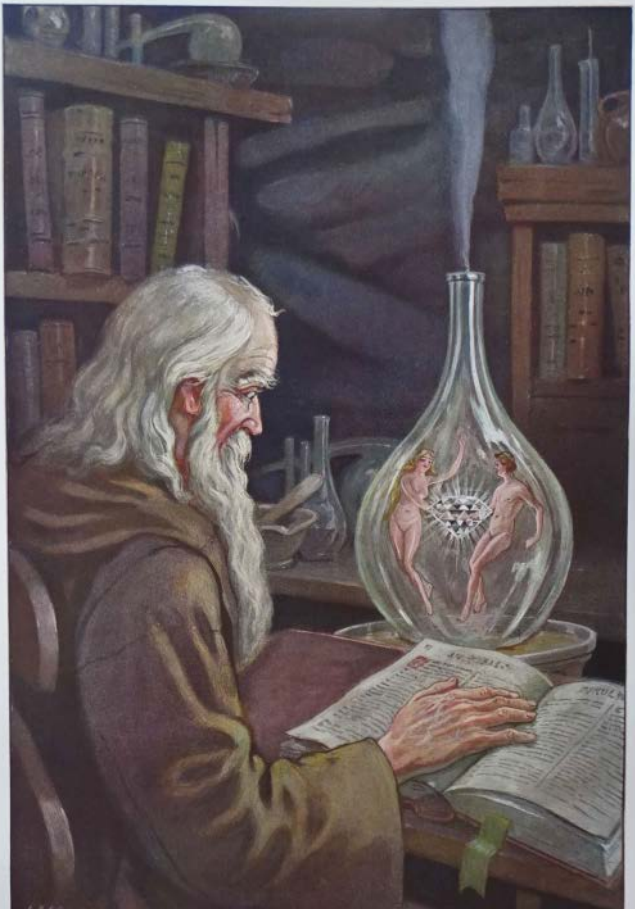
MAGICIAN INVOKING ELEMENTALS.

The magician, having drawn his circle, is here shown invoking the various elemental beings, who are emerging from their respective haunts. From the earth at his feet come the gnomes, from the water the undines, from the fire the salamanders, and from the air the winged sylphs. A strange unearthly demon also answers the magician's call. In The Coming of the Vestiges, *Sir Arthur Conan Doyle defends the existence of the Nature spirits, who for centuries have been regarded as mere figments of the imagination.*

In the ancient Mysteries it was taught that in order to become ruler over the elemental creatures the neophyte must be without fear of the elemental characters. He who feared fire could never control the salamanders; who drank therein, he who feared water could never hope to gain power over the undines or water spirits. Hence many of the pagan Mysteries virtually included ordeals in which the different elements were involved. Thus, in the initiation of earth the candidate wandered through gloomy caverns; in the initiation of water he sailed across a mysterious sea in an open boat or swam a stream filled with debris and whirlpools; in the initiation of fire he passed through a ring of smoke and flame; and in the initiation of air he hung by rings over a chasm or climbed to the edge of some precipice along a narrow and tortuous pathway. It was further asserted that some in whom nature were found the characteristics of the elemental planes could control the elementals. He who could not only his passions became a plaything of the salamanders, and he who was subjected by disappointment could not govern the gnomes, who obeyed only those in whom no selfishness existed. The gnomes must be controlled with absolute generosity, the undines with firmness, the salamanders with placidity, and the sylphs with constancy. (See The Occult Sciences, by A. E. Waite.)



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THE CONSUMMATION OF THE MAGNUM OPUS.

When the great Rosicrucian, Robert Fludd, confirmed by statements from Holy Writ his alchemical speculations concerning the Catholic, or Universal, Stone, he brought down upon his head the anathemas of an irate clergy. Declaring that Fludd was attempting to shape the Scriptures into a book of chemical formulæ, the pious pedagogues of the seventeenth century solemnly sealed their hands of any concurrence in the learned doctor's promotion. When Fludd declared the sanctum to be a real chemical laboratory and the various manifestations of life existing therein to be the result of certain chemical processes analogous to evolution, etc., (years[illegible] before Darwin), he was[illegible] published a book in which he unwittingly attempted to prove the Bible to contain nothing reasonable, logical or philosophical, but to be the direct inspiration of God. Moved to pity by the proclivity of an intellect attempting to prove that God could fabricate a universe out of nothing merely through the exercise of Divine prerogative, Fludd produced a work so heavily freight in which he expounded the deeper principles of Rosicrucian alchemy.

Christ is the true corner stone of the alchemical temple, he asserted, and also the mysterious principle of precision which transmutes every base substance which it touches. The underlying of the Christ within each human soul is the magnum opus which, when accomplished, elevates the philosopher to the exalted position of a Prince R. C., or a Knight of the Golden Stone. In the above plate, the aged philosopher exercises the alchemic of wisdom. He opens book before him representing Nature, and the figures in the vessel the consummation of all chemical arts. Reclining with his head upon the lapis philosophorum, the philosopher finds behind the ladder of alchemical steps which ascends through three worlds and terminates in the throne of Jehovah. Realizing Nature to be an epitome of God and man an epitome of Nature, the philosopher emerges in his mind's eye, from a study of which he discovers the laws governing life and death. With this knowledge he not only emancipates his own soul but makes his contribution towards the regeneration of the world.

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THE ANCIENT OF THE ANCIENTS.

In The Greater Holy Assembly it is written of the Ancient of the Ancients that He is the Concealed of the Concealed Ones, the Eternal of the Eternal Ones, the Mystery of the Mysteries, and that in His symbols He is knowable and unknowable. In the Zohar His robes are said to be white, but they are here shown as red to signify that the garments of Divinity partake of the nature of cosmic activity. His face is declared to be the likeness of a face vast, luminous, and terrible. He sits upon a throne of flaming light and the flashes of the fire are subject to His will. The white light streaming from His head illumines four hundred thousand worlds. (Some texts read forty thousand superior worlds.) The glory of this light shall be given unto the just, who are called "the sacred fruits of the Tree of the Sephiroth."

Thirteen thousand myriads of worlds come into light from His skull, from which issues forth a mysterious dew having the power to awaken the spiritually dead into everlasting life. The length of "The Great Face" is declared to be three hundred and seventy thousand myriads of worlds; therefore it is called "The Long Face." The appearance of the Ancient of the Ancients is that of the Aged of the Aged, who has been before the beginning and whose throne stands upon the firmament. By the Aged of the Aged is willed "The Short Face," or creation, which is the chariot of the Most Holy of the Most Holy.

The hair and beard of the Ancient of the Ancients extend to the uttermost parts of the universe. From His skull hang down a thousand thousand myriads, seven thousand and five hundred curling hairs which are not mingled lest confusion exist, and in each curl are four hundred and ten locks of hair, and these hairs all and singular radiate into four hundred and ten worlds. In the hollow of His skull is the aerial membrane of the supreme hidden Wisdom and His brain extends and goes forth by thirty two paths. From the beard of the Ancient of the Ancients flow thirteen fountains and from His hands pour the Mother and Father Rays, by which existence comes into being. The head of the Ancient of the Ancients is cleft like that of Zeus to permit wisdom in the form of Athena to emerge therefrom.

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THE GRAND MAN OF THE ZODIAC

Eliphas Levi thus describes the Great Primeval Man. — "That synthesis of the soul, formulated by the human figure, was veiled, obscure and emerged from the water. On the sixth day rising, when the stars appeared, light was made, when the moon was manifested, there was the creation of spirits and the soul passed into consciousness. The centre head was crowned and this completed the first day of creation. The shoulders, the arms, the breast arose, and thoughts were begun. With the head the Divine Image put forth the two wings with the arms it extend all continents and mountains. The Image grew and grew, the generations appeared, and all things began to increase and multiply. The three souls in Angel were having one foot upon the earth and one upon the waters, thus holding world on foot fought on the stages of creation, it breathed on its own reflection and called its Thought into life. Finally Let us make man, and there man was made. There is nothing so beautiful in the manifestation of any part to the objects of creation permanent but the passenger of humanity. Finally it must be the shadow of a shadow, and yet be in the image of divine power. He alone can attach itself his beauty from Deep to Wind, as free in the earth, grown as a diamond. Such is the Kadmon, the primordial Adam of the Kabbalists. Such is the image in which he is depicted as a giant, and this is why Swedenborg, learned in his chapter, by communication of the Kabbalah, says that every creation is only a human man and that we are made in the image of the universe. — (From The Theosophy of Magic.)

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MITHRA IN THE FORM OF THE LEONTOCEPHALIC KRONOS.

"At the pinnacle of the divine hierarchy," writes Franz Cumont, "and at the origin of all things, the Mithraic theology, the heir of that of the Zoroastrian Magi, placed boundless Time. Sometimes they would call it Aion or Zurvan, Kronos or Saturnus; but these appellations were conventional and contingent, for he was considered ineffable, beyond alike of name, sex, and passions." (See The Mysteries of Mithra.) The figure signifies the ineffable circuits of boundless Time (Eternity) over every creature and condition. In Time all beings reach completion; in Time all wrongs are righted; in Time salvation is attained to all. The head of the lion signifies that the mental conceptual Time is the despotic ruler of the animal—or irrational—creation; that we strength to supreme, and that it dominates all the lesser powers which exist temporarily within it. The coils of the serpent represent the motion of the heavenly spheres through the zodiac, which is shown as a human body. The golden key indicates that Time is the key to the mystery of existence. The sword is the instrument by which the domain of morals, Time is cleft and his body divided into past and future, which is the gods in green underlap of the everlasting sun. The double set of wings signifies the flight of Time through the infinite worlds of the four elements, and the eight stars are the spheres upheld by Time. The dome of the Mithraic cave is ornamented with stars to signify the universality of the divine cult, and the radiant globe upon which the figure stands is the universe. The resurrection of the figure from the darkness of the tomb reveals the extension of boundless duration from the narrow limitations of man-conceived time. The three kneeling figures are the limitations of the three determined world—thought, breath, and thickness—which lose before the timeless flow.

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THE TREE OF THE SEPHIROTH

To the materialist the phenomenon of growth is a movement from within outward, a kind of expansion, for by this process form comes into existence. To the philosopher, however, growth is a movement from without inward, not a contraction, but a directionalization of consciousness toward the center of being. The forced culture by which the Hindu magician produces in a few brief moments a full grown mango tree from its pudibly small is analogous to the practices of philosophical mysticism by which the tree of the soul is caused in a miraculous manner to unfold and bear fruit ages before its normal season. This soul tree, by an almost incomprehensible process, grows inward toward the source of its own seed, and at last, like the beanstalk of nursery rhyme, connects two worlds. The Qabbalistic tree of organized manifestation is not only a macrocosmic symbol but also the emblem of man himself, for he too is rooted in space, and in whom perfection he must ultimately retire through the four worlds into the seed of himself. To a certain degree man's consciousness functions on that level of existence corresponding to his thoughts. Thought and emotion are the bases of all attachment. Consequently, he who is attached to physical things is termed worldly, for his consciousness is the servant of his material condition. Affirming his ability to lift his consciousness to the level of his thoughts, the ascetic dedicates his life to contemplation of divinity. Ascetics of every age have justified their attitude by declaring that the rapture attendant upon their momentary glimpses of a higher life amply compensate for self imposed austerities. Whereas such attain their fleeting spiritual experiences through mortification of the flesh, philosophy declares that if man will unfold his latent faculties he ultimately can function continuously in the divine worlds. The tree is the emblem of philosophic growth, while the short of wind and the enthusiasts of flagellation signify a tenure that sometimes effort toward the higher life.

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THE CHERUB OF EZEKIEL

The ancient Jewish initiates accused Ezekiel of exposing to the profane the profundities of the secret doctrine. (See the Zohar.) How different are their conclusions from those of Thomas Inman, who considers Ezekiel's vision to be irrefutable proof of Jonah's? The cherubim constitute the mystical symbol of the fullness of wisdom and these creatures are the spiritual guardians of the four rivers of life flowing from the effulgency of the Creator. When the twelve tribes of Israel encamped in the wilderness, the banners of Reuben (the man), Judah (the lion), Ephraim (the bull), and Dan (the eagle) were placed at the four corners.

In The Oldest Judaism, *Sir W. Drummond reproduces a figure from Kircher which reveals the encampment of Israel to have been symbolic of the order of the universe. According to Irenaeus, there must be four Gospels of the New Testament just as there are four quarters of the world and four general winds. The church also should have four pillars like the cherubim, from the midst of which the Word goes forth. Irenaeus also likened Jesus to the Maker of all things sitting upon the cherubim, thus definitely relating Jesus to the Qabbalistic Glory, or Shekinah. In mysticism, the cherubim described in Genesis signified the third, dark climate filled with phenomenalic creatures which enveloped the paradisiacal Garden and Adam fell from view. These who seek the Ethnic mind are deluded between creatures of the lower nature—the four animal natures which first overcome by man before he can enter into the sphere of light. In* The Kabbalah, *Adolph Franck writes: "All human faces may be traced, finally, to four primary types, to which they either draw near or from which they recede according to the rank held by the souls in their intellectual and moral order. These types are the four figures which occupy the mysterious chariot of Ezekiel, that is to say the figures of man, of the lion, of the ox and of the eagle."*

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LE FOU

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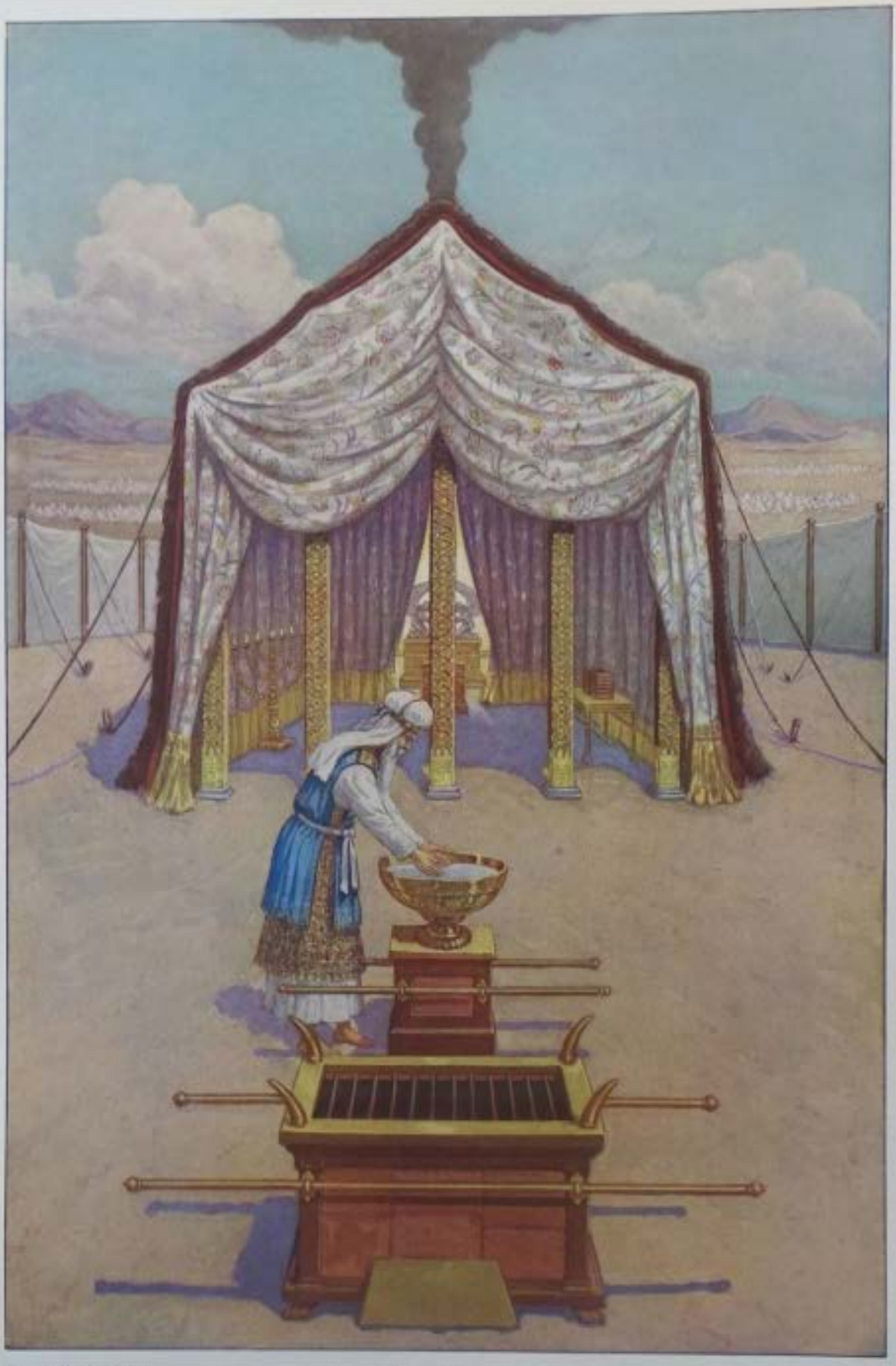
A LAYOUT OF MAJOR TAROT TRUMPS.

The Tarot consists of a deck of 78 extremely ambiguous card, of seventeen origin and date. The deck is divided into four general sections, of which the larger contains 56 cards—normal the minor trumps—and the smaller, 22 cards—normal the major trumps. The minor trumps are further divided into four suits—each containing 14 cards—somewhat similar to those of modern playing cards. The four suits are called Rods (Clubs), Swords (Spades), Cups (Hearts), and Coins (Diamonds). The pip cards of each suit extend from the ace to the 10, and their designs show no greater of their respective traditions, as of Rods, of Cups, of Coins, of Swords. The court cards of each suit are four in number, normal King, Queen, Knight, and Page. The Kings and Queens are usually depicted seated, the Knights on horseback, and the Pages standing. Each holds the emblem of its suit. The major trumps are also divided into two sections, one of which is comprised of 21 cards, usually numbered, and the other of a single card, either unnumbered or marked with a cipher. The numbered order of the 21 cards with their names is as follows: (1) the Juggler, (2) the High Priestess, or Female Pope, (3) the Empress, (4) the Emperor, (5) the Pope, (6) the Lovers, or Marriage, (7) the Chariot, (8) Justice, (9) the Hermit, (10) the Wheel of Fortune, (11) Strength, (12) the Hanged Man, (13) Death, (14) Temperance, (15) the Devil, (16) the Fire from Heaven, (17) the Stars, (18) the Moon, (19) the Sun, (20) the Judgement, and (21) the World. The unnumbered card upon which the others are spread is designated the Fool.



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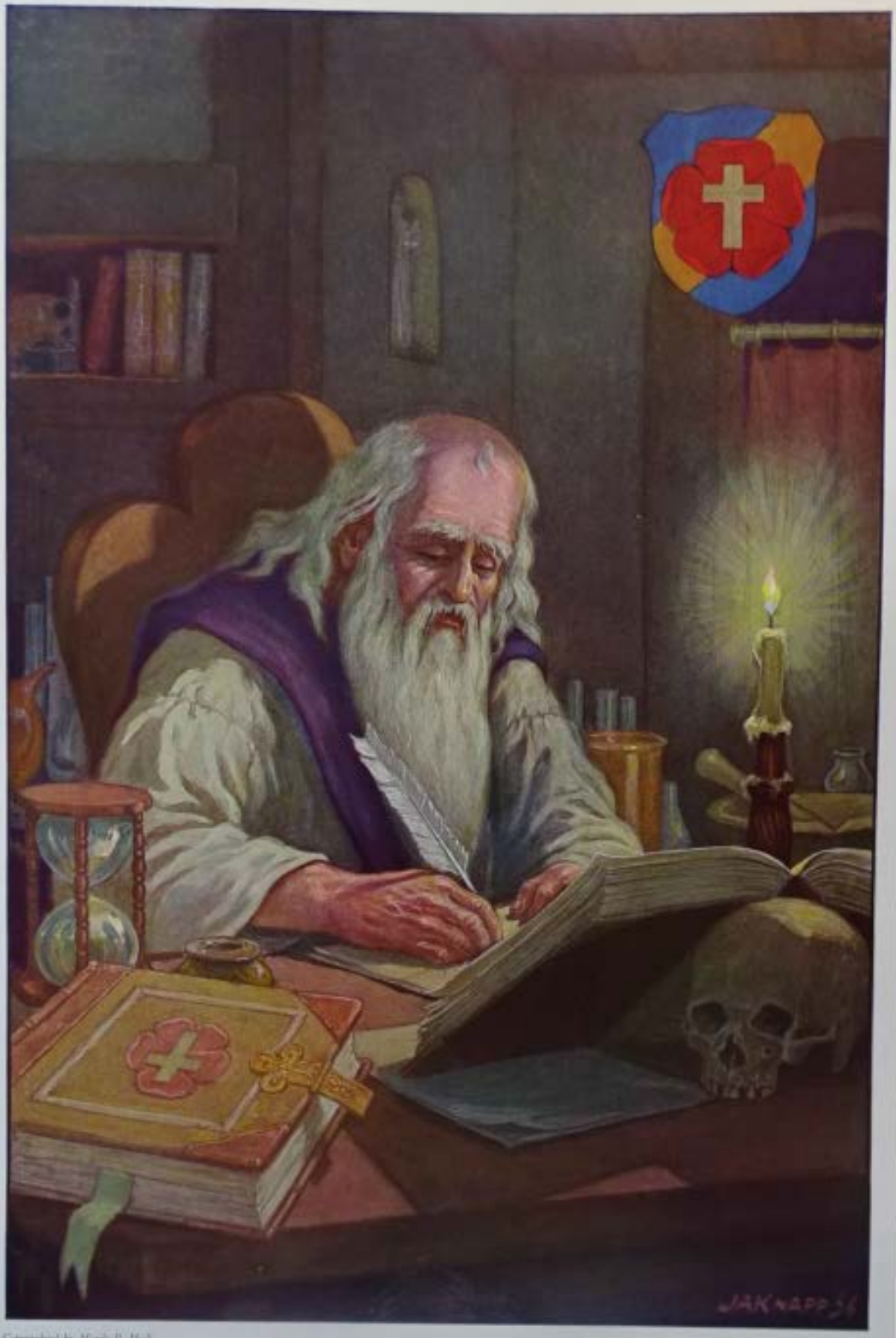
THE COURTYARD OF THE TABERNACLE

While the religions of the early Israelites have been adversely criticized, its detractors have failed to give consideration to the time and environment of which it was a natural and consistent product. It is impossible to judge one civilization by comparing it with another widely separated from it in point of time. The modern world looks upon many ancient practices as cruel and barbarous, but in goodly many days of righteous which would have proved totally unsuiting to the sensibilities of ancient peoples! As we view this the world here composed of a majority of thinking people. Only here and there is found an intellect actually seeking to solve not only the problems of its own decision but also those of others. The esoteric, spiritual side of every religion is a beautiful, consistent, and transcendent code, to be understood only by those who have raised themselves above the plane of the prosaic and the conventional. For ages men have sensed the "letter of the law," not realizing that "the letter killeth, but the spirit giveth life."

To the true scholar and mystic, the Old Testament is an endless source of inspiration. To the intellectualist, it is a source of curiosity wrangling, and he argues over dates and places, overlooking entirely the sublime truths concealed under the crude allegories of Scripture. He who understands thoroughly the Mystery of the Tabernacle needs no other religion, for he will be at one with the sages of all ages. As he goes about his daily life, more than ever endeavors to himself—to a priest of the Tabernacle, for as priests were appointed by Jehovah to keep His house in order, so each individual is, in a like manner, appointed to keep his own little world in order. Nearness to the Tabernacle, man to the priest, and the two God of all mankind and all peoples dwells in every human soul behind the embroidered veil of the "Holy of Holies."



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THE ROSICRUCIAN PHILOSOPHER

Father C.R.C. is to be considered not only as a personality but also as the personification of the system of spiritual philosophy which he is reputed to have established—which helps to explain why no authentic portrait of Father C.R.C. has ever been discovered. In The Secret Tradition in Freemasonry, A. E. Waite reproduces a portrait which is presumably that of the illustrious adept, but Mr. Waite is careful not to commit himself as to the authenticity of the painting. Others less conservative have accepted the picture as genuine. In the Lodge Museum there is a famous painting by Albrecht Dürer which bears a strong resemblance to the supposed portrait of Father C.R.C. or Mr. Waite's book. The reading table, the folds of the cloak, the hat, the beard, the position of the head, the finger touching the temple, are all nearly identical. The Dürer painting was made about A.D. 1500, and is an excellent conception of St. Jerome. Dürer also engraved several other pieces of this kind, all with the reading table and skull placed near him.

The picture shown is intended not as a portraiture but as an idealistic conception of the spirit of Rosicrucianism—the sage seated at his table, copying from the secret Book of Nature, its pages lighted by the candle of the illuminated mind and resting against a human skull. The Great Book of the Rose Cross has unclasped upon the table, beside it an hour glass, intimating that in time all shall be revealed. The true Rosicrucians were an organization of mystics and adepts. Only when he leaves the Rosicrucian life can the disciple ever discover the secrets of their ancient Fraternity.

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OPENING THE TOMB OF FATHER C.R.C.

When the Brethren of the Rosy Cross entered the tomb of their illustrious founder they discovered engraved upon the circular brass altar-top this inscription: "A.C.R.C. *I made this compendium of the universe as a sepulchre for myself alive.*" *To brass plate also bore five other inscriptions, all but the first enclosed in circles. The first read,* "*Jesus Vivi everything to me*"; *the second,* "*By no means empty*"; *the third,* "*The yoke of the Law*"; *the fourth,* "*The freedom of the Gospel*"; *and the fifth,* "*The intact glory of God.*" *The second book I found in the hand of Father C.R.C. closed with the following remarkable words:*

"*A seed sown in the breast of Jesus, C.R.C. came from the noble and illustrious German family of R.C., a man who in his fatherhood was by divine revelation, the most noble imagination, and indefatigable labors admitted to the celestial and human mysteries. He preserved his mien than royal and imperial invoices collected during his travels in Arabia and Africa; from the scrutiny of his generation, which was not ripe for it, and kept it for the eyes of posterity. He organized the most zealous followers of his art, name, and faith, and built a little world responsive in every way to his great personality. And having at last produced this compendium of the past, present, and future, at the age of three a hundred, on his return of a sickness (which he had never experienced nor allowed to infect others), he summoned by the Spirits of God (after embracing and kissing the Brethren for the last time) he smiled up his bright soul to God, the safe and steadfast Creator. I his most beloved Father, ineffably sweet Brother, faithful teacher, and incomprehensible friend, his hidden here from his room for two years.*

I then follow the signatures of the Brethren, and the final, I conclude with: "*We are born of God, in Jesus we die, and in the Holy Ghost we live again.*"

Redrawn from *Museum Hermeticum Reformatum et Amplificatum.*

GRAND ROSICRUCIAN ALCHEMICAL FORMULA.

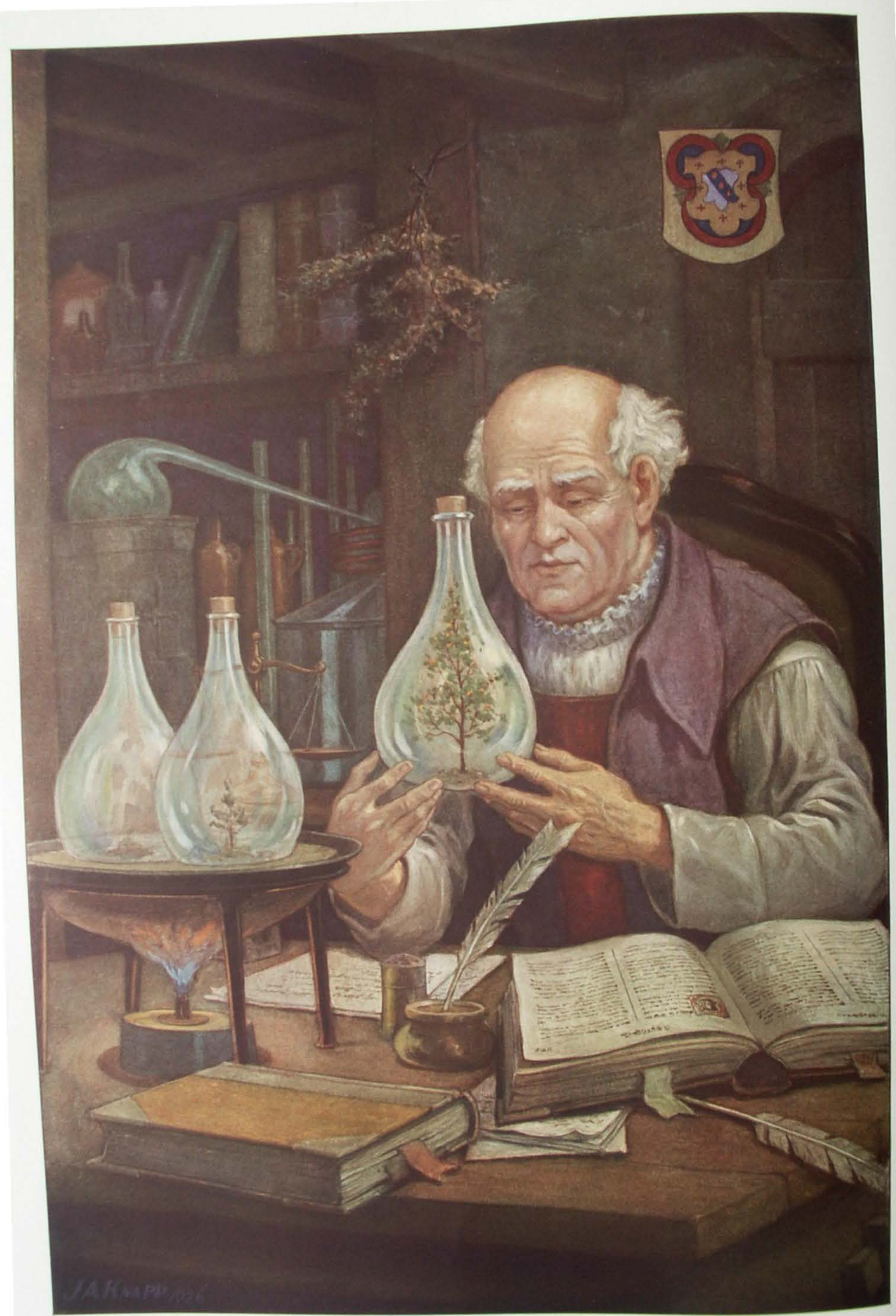
In the heavens and surrounded by both an outer and an inner nimbus and by hierarchies of celestial beings are the radiant symbols of the Holy Trinity, יהוה (the Father), the Lamb (the Son), and the Dove (the Holy Ghost). The respective dignities of the heavenly host are determined by the number and arrangement of their wings. The glory of the Godhead and the invisible world is concealed from the inferior creation partly by a line and partly by the circle of the starry heavens, itself obscured by clouds. Five birds—a crow (Saturn, lead), a swan (Jupiter, tin), a owl (Mars, iron), a pelican (Venus, copper), and the phœnix (Mercury, quicksilver)—occupy the half circle directly within the band of the starry heavens. The upper half of the blue circle containing the five planetary signs is occupied by the zodiacal signs. In the green circle appear the words "The solar year, the stellar year, and the year of winds"; in the yellow circle, "The mercury of the sages, corporeal mercury, and common or visible mercury"; in the orange circle, "Combustible sulphur, fixed sulphur, and volatile or ethereal sulphur"; in the red circle, "Elementary salt, earthly salt, and central salt"; and in the violet circle, "Four kinds of fire are requisite for the work." The white central triangle contains the figures of the solar mercury.

The entire upper section of the plate is an esoteric diagram of the constitution of the threefold spiritual sun. In the lower foreground is a hill upon which grow a number of trees, each bearing the symbol of an alchemical substance. (For details consult Rosicrucian Volumes; table of alchemical symbols on Page CLV.) At the lower right and represented by a nocturnal scene in the inferior world, while at the lower left and represented by a diurnal scene in the superior world. This matter is symbolized by the right side of the plate and fire by the left side. Under and human (female) principles on every creature. The spirit and soul are represented by a lion rampant, the soul and intuition by a deer with twelve lights or stars upon its horns and bearing a trifoliate leaf symbolic of the threefold division of all natural things.

In the center of the picture is the figure of philosophic equilibrium and the accomplishment of the magnum opus. The double headed lion emphasizes to the initiated the necessity for the final union of all diversified parts; also that light and darkness (symbols of all natural opposites) are two bodies with a single head. Upon this strange creature which he has fabricated by his art and which symbolizes the reconciliation of apparently irreconcilable elements, stands the alchemistic philosopher. The stars upon his robe reveal the luminous nature of the purified and regenerated adept, and with the maces (the illumined intellect) he destroys the illusion of light and darkness and, wresting the various material parts of cosmos, fashions therefrom the philosophic androgyne. In the Hermetic Museum this plate is accompanied by the following quotation: "By the word of the Lord were the heavens established, and their hosts by the breath of His mouth. The Spirit of the Lord hath filled the world. All things are satisfied with Thy goodness, O Lord. Thou turnest away Thy face, they are troubled. Thou turnest away Thy Spirit, they die and return again to their dust. Thou sendest forth Thy Spirit and they are created, and renewest the face of the earth. Thy glory is for everlasting."

In the Hermetic Museum a free rendering of the Emerald Table of Hermes (q. v.) is also annexed to this plate.

Only by profound contemplation and familiarity with the principles of mediæval alchemy may the true spirit of chemical mysticism be discovered. In the above plate is set forth the necessity for the transformation of earthliness into celestial splendor, and the mystery of generation which has been so vaguely and ignorantly misinterpreted



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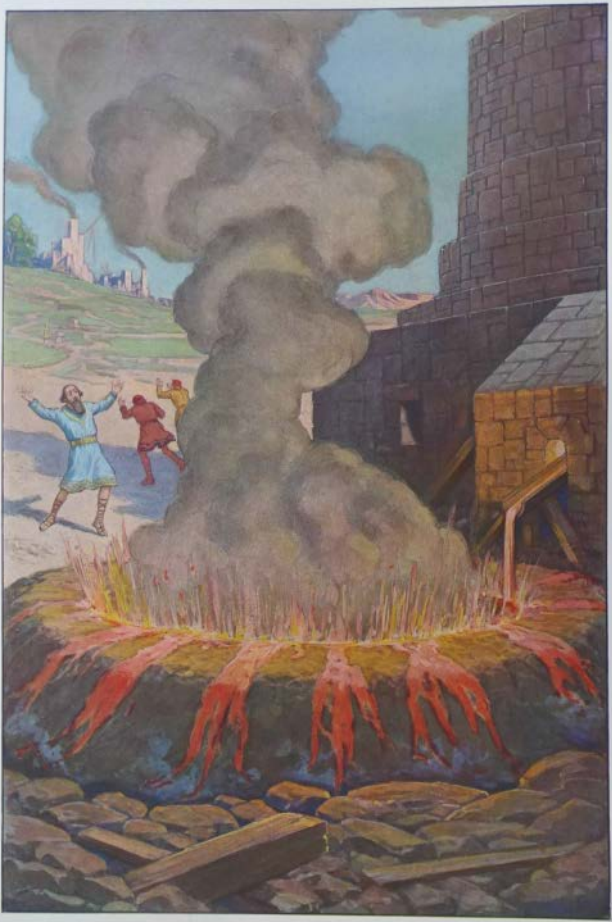
PARACELSUS PERFORMING THE EXPERIMENT OF PALINGENESIS.

To the Stoics and Pythagoreans the term "palingenesis" was equivalent to metempsychosis or reincarnation. By reconstructing plants from their own ashes the alchemists sought to prove not only that consciousness and intelligence survive the annihilation of the physical structure, but that they retain the individuality they formerly possessed and remain as organized forces. The term palingenesis was also used to indicate the rebirth of the universe from its periodic sleep or the replenishment of the earth after a cataclysm, such as the Flood. The ancient philosophers, considering the planet as a living organism, attributed to it those various phases of life through which all forms seemingly pass: birth, growth, and decay. In India the alternating periods of cosmic activity and inertia are referred to as the Days and Nights of Brahma. Schopenhauer used the term palingenesis to signify the survival of the will and its manifestation in new personalities. Some students of Hermetic philosophy affirm that by means of palingenesis it would be possible to resurrect the human body even at a long interval after death. Those attempting this experiment attacked their problem without a proper understanding of the issues involved, for no Hermetic formula should be taken literally. Palingenesis is actually the resurrection of the spiritual soul from the irrational material organism. The human body is the Hermetic bottle. The Tree of the Soul is burned by human degeneracy, by palingenesis, however, it is proved that no matter how low man may descend in vice and degradation the spiritual elements are not lost, but can be reassembled by alchemical art, and the Tree of Life caused to grow again within the human nature.



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CASTING THE MOLTEN SEA

There is a strange Qabbalistic legend concerning Ofhram to the effect that he was a descendant of Samuel, the Spirit of Fire, and that among his ancestors was the immortal Tubal-cain, who invented the forge and first temporal metals. According to this legend, the masterpiece of Ofhram's handiwork was to be the Molten Sea—a magnificent laver of purification supported upon the backs of twelve oxen. This huge basin, thirty cubits in circumference, was to be made at a single casting and the workmen, the people of Jerusalem, and even King Solomon and Balkis, the Queen of Sheba, were present to behold the great achievement. But these craftsmen, disgruntled because Ofhram had refused to promote them, secretly poured water into the mold. When the tight of the furnace were opened and the flaming metal ran into the mold, a great explosion took place. Clouds of steam arose and molten metal, fanned on every direction, spread death and confusion. Though broken hearted at the failure of his great ambition, Ofhram stood unconsciously in the path of the streaming mass. Suddenly a voice from the midst of the steam and smoke cried out: "I have rendered the incombustible. Cast thyself into the flames." Ofhram thereupon plunged through the Molten Sea into the center of the earth where dwelt his fiery ancestor, the first worker in metals. Albert Steffen's play, Hiram und Salomo, is based upon this legend and amplifies the description of the various ingredients comprising the flux of which the Molten Sea (the Philosopher's Stone) was to be formed. In addition to the base metals of the planets, Ofhram cast into the Molten Sea the golden crown of Melchizedek and the silver sickle of the Queen of Sheba.

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From Bucaton's Original Alchemical Manuscripts (specially unknown).

THE EMERALD TABLET OF HERMES

Dr. Sigismund Bucaton describes the Emerald Tablet of Hermes as follows: "The Sense of this Table was sufficiently convince us that the Author was well acquainted with the Secret Operations of Nature, and with the Secret Work of the Philosophers, his Religion well learn and believed in the Trias Deal. It has been believed for several Ages that Cham, one of the Sons of Noah is the Author of this Monument of Antiquity. A very ancient Author, I do not recollect his name, who lived several centuries before Christ, mentions this Table, and says that he had seen it in Egypt, at the Court, that it was a precious Stone, an Emerald, whereon these Characters were represented in bas-relief, not engraved. That it was in his time extremely above a very years old, and that the matter of this Emerald had once been in a fluid state like melted glass, and had been cast in a mould, and that to this Bras the Artist had given the hardness of the natural and genuine Emerald, by Art."

adequately comprehend and proper, [illegible]

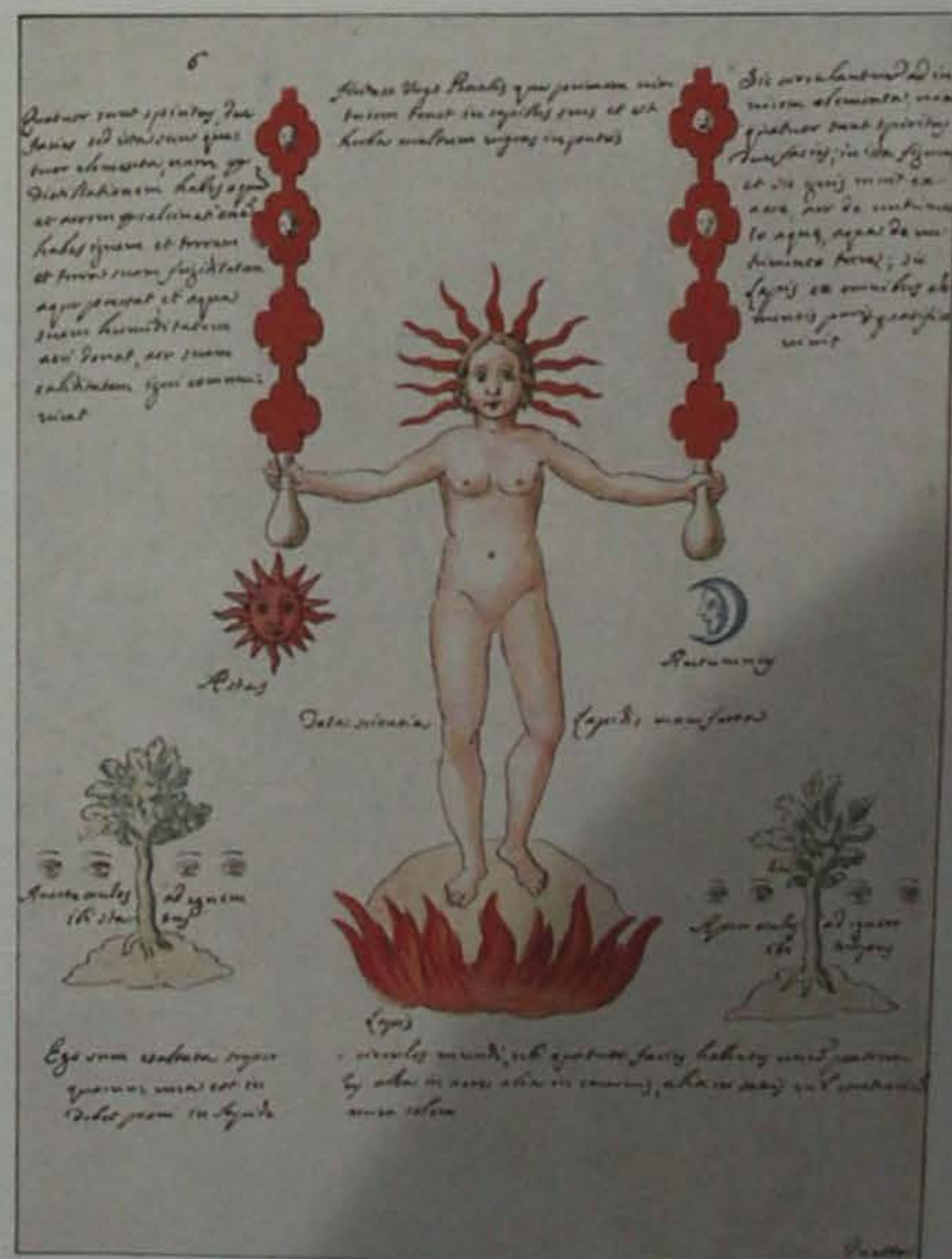
Leaf 1. The top line reads: "Our earliest medicine was made of natural objects." About the king and queen appears the statement that to them a son shall be born "in two trees of the vine," resembling his father and without equal in all the world. About the vase is written: "Green and white." "The vase flame-color, the flowers green." "Our water, our silver." The lines below read: "The material of the Philosopher's Stone is that thick, viscous water, which either heat or cold congeals. It is Mercury boiled down and thickened, cooked in neutral earth with sulphurous heat and is called the Prime Material of the metals. In caverns yet dark, and forbidding mountains, if a Stone be found which a thousand years ago Nature made out of her fruits, it will bring him that has it out of trouble. * * * Listen carefully to all my verses; I speak them without veil and without deception."

Leaf 2. At the top is a quotation from St. Thomas Aquinas concerning the composition of the Philosopher's Stone, which is described as of the purest transparency, in it all the forms of the elements and their contrarieties were visible. Beneath the figure of St. Thomas Aquinas is a short paragraph praising the excellence of the Philosophic Stone, declaring that from the one substance can be derived three and from the three, two. To the right of St. Thomas Aquinas is a likeness of Raymond Lully seated in the door of his hermitage. Under his feet appears a quotation from this celebrated alchemist, beginning with the question, "What is the Philosopher's Stone?" After declaring it to be a reddish, fixed mercury, Lully swears to the Almighty that he has told the truth and that it is not permissible to say more. (The original manuscript is mutilated at this point.)

Leaf 3. The writing at the top of the page reads: "Death of Saturn, life of Mercury." After describing the use of the saturnine substances, the key to the process is declared to be depicted below. The verse reads: "This [the stone] is made of four elements. This is the truth in all Nature. Take it in hand, bright and shining, with all diligence and great care and then try to bind all securely together side by side, so no fire may cause alarm." Above the human figure is written: "Saturn is almost dead." To the right of the devouring serpent is a statement of Albertus Magnus that Saturn and Mercury are the first principles of the Stone. It also declares that Nature wisely provided a mixture of elements so that earth can communicate its dryness to fire, fire its heat to air, air its moisture to water, and water its coldness to earth. (Text about the vase is illegible in original.)

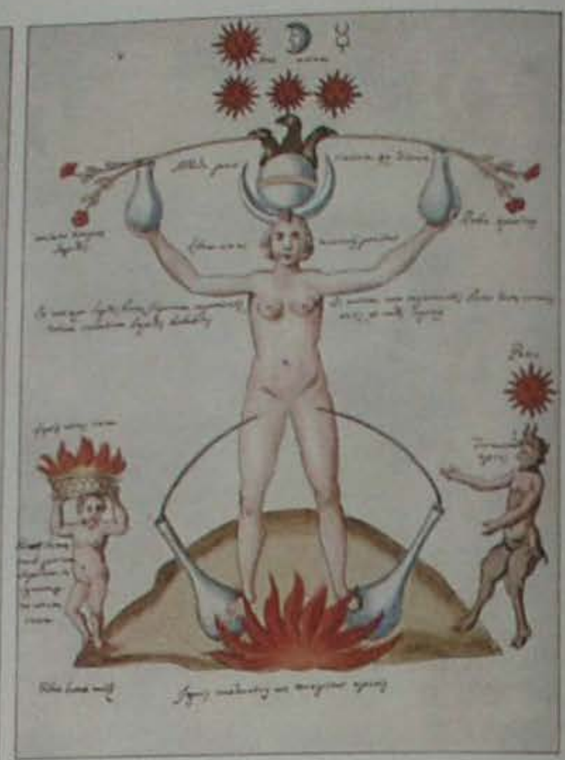
Leaf 4. At the top: "Let them believe that everything is possible. The art is fleeting, bright and rare, and not believed by the foolish." The words between the sun and crescent read "It is hidden," and on the panel across the body: "The Book of life and true Treasury of the World." The panel to the left of the figure says: "Moving almost all, and the soul of its body returns to the place from which it had fled, and ripens seven months or nine, and the King crowned with his diadem appears." The right panel states: "There are three Mercuries: animal, vegetable, and mineral." The text below is of such a cryptic nature that to translate it is well-nigh impossible! It declares that by putting fire beneath the feet of the symbolic figure it is possible to extract therefrom the sun and the moon which the human body is shown elevating to a position of dignity above its head.

Leaf 5. In the upper panel it is declared that the sun-bird battles with the earth-serpent, who, tearing out his own entrails, gives them to the bird. The spirit is vivified and Lazarus with joy is raised from the dead. Above the bird is written: "This is the sun in the form of a bird," and above the dragon: "This is the dragon devouring the bird. The first operation." The panel of text at the lower left reads in substance: "When our sperm (quicksilver) is mixed with the mother of elements (earth), the union is called coitus. The detention by the earth of a bit of quicksilver is called conception. The earth grows and multiplies and the operation is called impregnation. When earth is whitened with water and made of uniform color and appearance, it is called birth and the King is born out of fire." The text at lower right was deliberately mutilated to conceal a too evident secret.



Leaf 6. This plate shows all the secrets of the great Stone. In the center stands the Paschal Virgin, in her hair the prime virtue which is described as an herb flourishing in wells. The hands hold the symbols of the spiritual and material elements. The statement at the upper left is to the effect that there are four spirits with two faces, which are called the elements. At the upper right it is written that fire lives on air, air on water, water on earth, and thus the Stone lives peacefully on all the pure elements. Under the sun appears the word Summer, under the moon, Autumn. About the tree on the left with its attendant eyes are the words: "Turn away your eyes to [from?] the fire. There is space [?]." About the tree to the right: "Open your eyes to the fire. There is time." The lower panel opens with this sentence: "I am exalted above the circles of the world."

Leaf 7. The verse at the top reads: "This Stone is so noble, and worthy that Nature has hidden it in her treasury. Its soul is all fire and earth, for it is the true one. I impress you of this. Keep it concealed apart and well separated." Whoever finds this treasure will come to an honourable, virtuous life, with pleasure and delight." The central figure on the left holding aloft the hammer is described as breaking hard stone, while the words beside the man with the tongs read: "Breaking of stone into rectangulated." Between the remaining figures below is the instruction: "O Dragon, wash and be shaft for our Stone." Under the measuring leaf head of the man with a beaker appear the words: "Dress our sorcerer." At the bottom: "Bring the pail which the man on the left is carrying adjacent the simple instrument." The figure of the



Leaf 9. Under the sun, moon, and Mercury are the words: Three and One, an injunction that the three are one. The words under the flower read: "Whitening forty days after sulphur." Under the blossoms is written: (left) "Minor time of the Stone." (right) "Thy beloved red." Between the arms of the central figure appears: "Let one vessel of Mercury be placed." To the left is written: "If you who read shall have known this figure, you will possess the whole science of the Stone." To the right: "And if you do not acknowledge it, you will be self-sacked and dull." Above the sun is the word Fabbri, above the calcar: "Furnace of the work." Beside the child is the sentence: "The son of the moon would choose the Stone into the fire—his mother." Above the burning basket is written: "I am the true Stone." Under the central figure are the words: "A moderate fire is the manner of the work."

Leaf 11. The fount is described as that from which the two Mercuries of the Philosophers are extracted. At the upper left is described the white Mercury and at the right the red Mercury. The text above the fountain declares that Saturn collects the white Mercury, which is called the Water of Earth, and the Earth collects the red Mercury, which is called the Water of Heaven. The text to the left of the frog reads: "Through Him who created the Heavens and the Earth I am the Philosopher's Stone, and in my body I carry something the wise seek. If such a chaos be extracted from me, it will be a social refreshment for you. I am an animal having father and mother, and father and mother were created, and in my body are concerned the four elements, and I am before father and mother and I am a poisonous animal." The lines on the right describe

Leaf 13. The three words at the top read: "This is Nature." The inner about the dragon reads: "This is the philosopher's donkey who wished to rise to the practice of the Philosopher's Stone." The three lines below the animal are translated: "Frogs gather in multitudes but women complain of clear water made from the Sun and Moon." The text under the symbolic bird is as follows: "This is fortune with two wings. Whoever has it knows that fruit will in such a way be produced. A great philosopher has shown that the stone is a certain white ore, in an which needs a microscope. To dissolve it in water requires the Sun and Moon, and here you must open your telescopes, putting body and soul in one mass. And here to lay the mass, other organs and the frogs and odd nothing, of the juice of the Wine you wish to enjoy." To the Grande the frog

Leaf 14. In the upper left it is written that without the light of the Moon the Sun does not heat the earth, and that neither the Sun nor the Moon shines in power, for the upper right the inner hatch of the gold-sculpture is described, and it is declared that whatever behaves in and possesses it shall be [illegible] rich. The power concludes thus: "Understand thoroughly what it is that the man has in either hand if you wish to be enlightened." The text to the left above the man reads: "Consists uniting the Sun and Moon, made the dissolution complete, and this produces the [illegible] title." The words to the right of the man holding the Philosopher's hatch declare [illegible] to be the beginning, the middle and the end of the Great Work. The text underneath reads: "One of the Sun and Moon under a circle of equal parts, and by these means [illegible] nothing, for the Philosopher's Stone be made."

Leaf 16. The text above lower of text at upper left read: "Some take a recent stone." The lines to the right of the mouth of Mars (iron) admonish the student to control his appetites and apply his mind to the accumulation of knowledge. No satisfactory meaning [illegible] can be found for the words under the outstretched arm of the man holding the upper part of the tree. The lower panel reads thus: "After the Stone has been sealed the fruit of will appear to penetrate thoroughly. It should be put into its vessel with the mixture. Place it well with a little fire, and remove the wonders of Mercury." The large red seed filling the lower half of the leaf is evidently the egg in vessel of the Sugar. The tree is a symbol of the growth of the sacred metals, for the old herbalists affirmed that the metals are like plants and grow on the earth, spreading their branches upward through the mineralogy.

Leaf 18. This page contains but two figures. At the left stands Mercurius, the philosopher, pointing towards the calcinatorium who, three and grows in fire. "Mercurius, who were born in the twelfth century, he was the disciple of the great Arabian alchemist, Rafael, from whom he learned the Hermetic arts. Mercurius prepared the Philosophical Elixir for the Sultan of Egypt. Something upon the rose on which he placed the precious substance the stones. "He who recognizes all has no need of others." He spent many years as a hermit near Jerusalem. The lines below the calcinatorium are: "Let the fire be of a perfect red color, the earth white, the water clear. Then compound them by philosophical means and subject them at many times with the cold water which the body had so to turn it white by its kindness. Having done this, you will have the greatest treasure in the world."

Leaf 19. The three words at the top of the page are translated: "The man this day." Above the birds it is declared that none but the cocks of Hermes, the two Mercuries, shall put hand to the plane, and only after conjunction will the earth bring forth her fruits. The second man is Count Bernard of Trevisan, who says: "Work the earth with Mercury." This chapter on Alchemy and its Experiments. The third sentence is the Count's left read: "Go to the fire and with Mercury the teacher, assist me for a month. Consider the stone I gave you and I shall go to the fire." The fourth, on left, I shall not die but living, will [illegible] of this, my master." Bernard of Trevisan in his alchemical speculations emphasized the necessity of meditation upon the philosophical meaning of the great adepts rather than chemical experimentation. He ultimately discovered the "Stone."

Leaf 15. The first sentence reads: "The fruit of plants by virtue of the Sun, our Stone." The boy holding the fish is made to say: "Drink here all ye that are athirst." Come unto me, you in the outlands. Here drink, without price, and drink your fill. Open your eyes and see the wonders of the earth. Thus begin, my chosen students and hearers. Beneath the boy are the words: "In the beginning God created the Heavens and the Earth, and divided the waters from the waters. Where the waters which are above the Heavens." The circle concludes this statement: "The earth without form and void. Out of the stars come the rains." The lower left panel contains the alchemical powers, ending with an admonition to remember the mystery of worldly vanities. Above is a prayer to the Virgin Mary which states that: "Hail Mary, full of Grace, the Lord be with thee. Blessed thou among women."

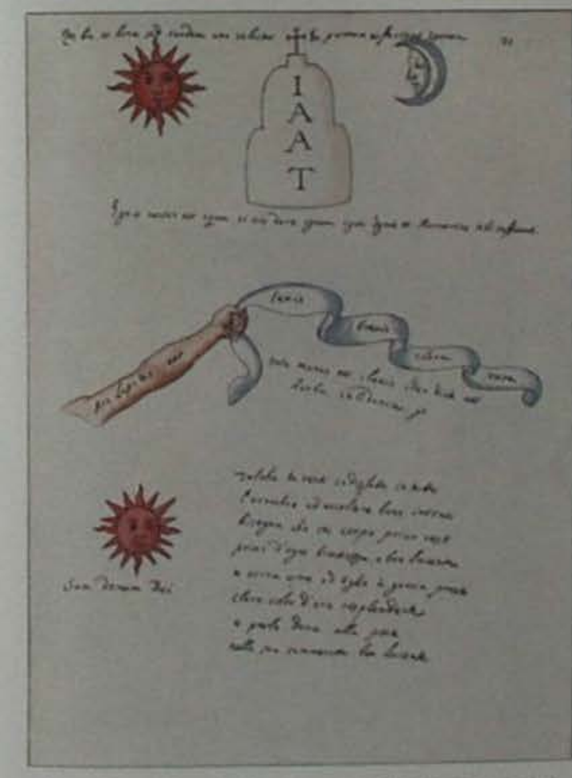
Leaf 16. The first sentence reads: "The dead bodies remain, the spirits are freed by the death of the bodies. You will ride with that death with a scythe, and the light of the Sun, the Moon, and the fixed stars." Over the scythe is written: "Subject to the the Sun, the Moon, and Aziel, complete the Work." The four words in the curve of the scythe blade say: "Man's should, bend of raven." The three lines to the right are repeated thus: "This figure is called Latin, for it looks black in a vessel and is the beginning of corruption." The ten below the ladder states: "This is the ladder of prudence matter which when placed in a vessel turns black, then gradually changes to white by the ninth (ladder) of digestion, according to the degree of heat." Here a ladder is used to signify the natural steps up which matter must ascend before it can attain to a truly spiritual state.

Leaf 19. At the top it reads: "He that comes to know this figure will have knowledge of the Stone." The second man probably represents Paracelsus. To his right are the words: "I am neither you nor animal, nor stone nor vegetable, but the Philosopher's Stone, trampled on by men, cast into the fire by my father, and in fire I expire." The four words to the left say: "In darkness is the Stone." Below the man is the Philosopher's Egg containing the words: "It is the end to which the beginning rests." The capital T stands for "Tincture." The text to the right states: "In Stone it is formed, as Gerber writes in his book very learnedly, and possessing so much of its nature that it changes into clear, living water; and it has the power to make folks rich, satisfied, and free from all cares: so they will be always happy if they attain to know not to the secret."

Leaf 20. At the top it reads: "Roses are made by six stars." Under the inverted moon it reads: "Rosicrucian secret sphere. Arise, for you are asleep." The two statements about the large figures read: "Remember Mercurius, for unless thou art dead unto unless thou shalt remain. I thirst and am dead." Above the seven globes at the left is the statement: "If he thirst give him a drink and he shall live." Over the circle on the woman: "Hermes, the father of philosophers." The inverted line of writing to which Hermes points says: "The measure of the drink." Under the central pedestal appears: "The light of my eyes is a lantern to my feet." Below is added: "If the beginning is unknown, the rest is unknown." Above the figure rising from the flames on the right is the statement: "He was resurrected after nine Moons," and under the eagle: "Then shalt not fly further with me."

Leaf 17. The verse at the top of the page reads: "Not only must this material be fixed, but it must be allowed to pass into vapor everything, so that this material may be well completed and have perfect virtue. Then by making it thick, it becomes at once all white, then by sublimation from white it becomes shining." Above the man are the words: "God and Nature do nothing in vain." The man on the left is a medieval conception of Hermes, the great Egyptian philosopher; the one on the right is Christopher, the philosopher of Rome. Above the latter is written: "If the Stone is black, it is not written." The words near the water jug: "There is air, fire, water, and earth." Below is added: "A dissolution of the body is the first step." The various chemical apparatus must be considered purely symbolic in this work and, as the author himself says, is intended to give only a hint of the "Art."

Leaf 18. At the left holding a book stands Aristotle, who is described as the most learned of all the Greeks. The two surrounded by the Sun and Moon is accompanied by the words: "When the Stone is dead, that is changed to water; in this text is well produces flowers." Beneath Aristotle and the prostrate human figure from which rises the flowering tree are these statements: "He who makes everything descend from heaven to earth, and then ascend from earth to heaven, has information about the Stone. For in Mercury there is something the wise seek, not needed except by white or red formate." The first part of this quotation is based upon the Emerald Tablet of Hermes (which see). In ordinary men, the spirit is figuratively absorbed by the body; but in the true philosopher, the spirit is so greatly increased in power that it absorbs into itself and is nourished by man's corporeal body.



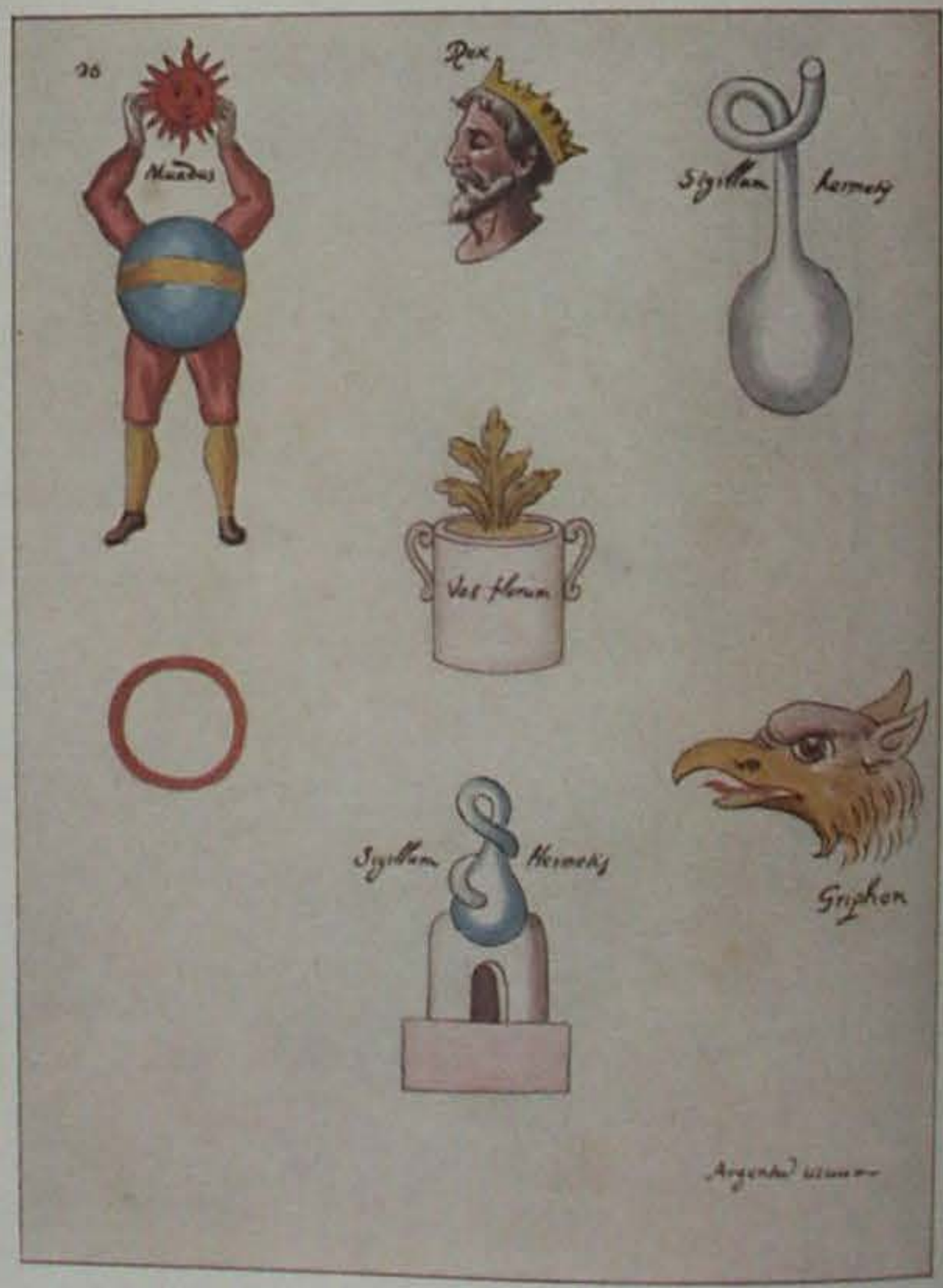
Leaf 21. The upper line reads: "Two things and double, but finally one is dissolved into the first and then makes spirits." The four capitals, I A A T, are the initial letters of the names of the elements: Ignis, Aer, Aqua, and Terra. The writing under them is the names of the elements: Ignis, Aer, Aqua, and Terra. The writing under them reads: "Our fire is water; if you can give fire to fire, fire and Mercury will suffice thee." Along the arm appear the words: "The Art of the Stone is," and on the ribbon: "Swift, hard, bright, and rare." The two lines under the ribbon read: "Empty hand to lift, because it was called the herb celandine", under the Sun: "I am the gift of God." The verse reads: "So that you remain continued in all matters, I must burn continually. My body is red, white, clean, and shining, and I rise like all roads to drop, resplendent like bright gold, and then turn back to the plaque in its bright and cheerful little chamber (vessel)."

Leaf 22. The verse in the upper left is as follows: "This group is composed of three stones: lunar, solar, and mercurial. In the lunar is white sulphur, in the solar, red sulphur; in the mercurial, both, i.e. white and red, and this is the strength of all attraction." In the bottle at the left are the words: "Dissolving, calcination, sublimation complete the extraction"; and at the base: "Wash, congeal, and congeal." Under the central tower is written: "Metallic salts, tincture, are hidden by one letter"; around the bottom of the red circle: "Dissolve, calcinate, sublimate, heat, and congeal." On the pillars below are the names of the four elements. The initials I A A T appear four times with the same meaning as that already given. The three pillars of the Philosopher's Stone are symbolized by the heads of the chariots in the circle in the upper left corner.

Leaf 23. The writing at the upper left is, in substance, the Lord's Prayer, with the addition of the words Jesus and Mary at the end. The inverted words in the banner read: "Ye can do nothing without me, for God has so promised, saying 'So be it.'" The text under the angel reads: "By this plague he will be damned who knows he is dead, all cold in a black body. And let this be thy first comfort: then he will burn unto calcination. When I have reduced him within this door, know for certain that I shall be blessed if I shall know how to cultivate the garden." The main part of the leaf is devoted to an elaborate symbolic drawing of alchemical equipment, under which are the words: "The furnace of distillation, congealing, rectification, perfection, fixation: quintessence of the Philosophers." By "quintessence" should be understood the "fifth essence" of the most wise.

Leaf 24. The words at the top read: "I, the bird [the adept], speak into thine ears from the Sun, Moon, and Azoth. The work is perfected with little labor." The panel to the left describes the nature of primordial matter and the drink of the Philosophers. The text to the right reads: "This is my beloved Son whom I saw and loved. If he be resurrected, He will remain at home, and in that house the spirit will be the soul and the body; for Mercury may be called the son of the Sun and the Moon." Under the child's figure is added: "If he were not dead, I should not have been his mother. I bore him after death before he was born in the world, under my feet I have what was his, and out of me and my Son and the foundation of my feet the Philosopher's Stone is made." At the lower left the three constituents of the Stone are shown elevated upon a pedestal to signify their dignity.

Leaf 25. Above the figure of the Queen are three lines stating, in substance, that in the beginning of the book it was written of her that from her maternal breasts she nourished the Sun, and that he who was capable of converting her into primal matter possessed rare skill. Opposite the Queen's head are the words: "In the highest mountains this water" and "I am the light of the Philosophers." To the left of the Queen is an admonition to strike the sons whom she bears. She calls herself "The mother of the Sun, the sister of the Moon, and the servant and spouse of Mercury." On the right she is made to exclaim: "I cannot be crowned unless these sons of mine become ashes." The sons are shown directly below. The verse under the Queen continues the alchemical processes, describing the method in which the exudations from the substance should be preserved.



Leaf 26. This page, which concludes that part of the Hermetic manuscript bearing the symbols of the Secret Work, contains a number of emblems not directly correlated. At the top is the head of the King—the most common of all alchemical figures. To the right of the King is an alchemical vessel designated the Hermetic Seal. Below is the head of a ferocious bird, here designated a griffon. To the left of the King is a headless figure elevating a Sun, or spiritual face. This figure is the world, which must be headless, since its spiritual and rational part is not material and, consequently, is invisible. Below is a circle unaccompanied by descriptive matter. Directly under the King's head is a vase of flowers, in which rises the golden plant of the Philosophers. At the bottom of the page is additional alchemical equipment, this also being termed a Hermetic Seal.

The Armys of owre Lord Jesew Cryst
after the form of the Passyon
According to a Document of the 12th Century.

From an original illumination by Leonard Wilson.

THE HERALDIC ARMS OF OUR LORD JESUS CHRIST.

*"The British Museum, in London, acquired, some time ago, an original ancient manuscript known as Harleian Heraldic Manuscript No. 2194, the date of which is about A.D. 1480. In the British Museum catalogue this unique and most interesting manuscript is described as "an old heraldical book in small folio, done in the time of King Henry VI." * * * On folio 66 is a page of Arms and description in quaint mediæval English, entitled 'the Armys of owre Lord Jesew Cryst after the form of the Passyon,' which is described as follows: On a mount, a standing figure three-quarters, to the left, clad in the mantlet (one of velvet suddlely with gylde), gyrt about the waist. As the old Herald says it, 'This is made for God's state'. In the right hand a spear headed Kingstaff (the emblem who such Jews are usually represented by spears with banner of blue, thereon the Agnus Dei embossed with a conspicuous nimbus of gold. The manner how of the Lamb and the Staff, which terminates in a cross crosslet, are on a golden chalice, the person charged with a red cross. The left hand, holding a blue shield charged with a silver Vernicle (a white cloth or handkerchief of Saint Veronica, bearing the head of Christ), crowned with three triple spikes, resembling a crown thorn. On a golden helmet, with crest mantling, a golden cross pierced by three nails, at the top a scroll inscribed I. N. R. I. all bursting on the dexter a bush and on the sinister a scourge.*

Heraldry is believed to have had its inception in the banners of the twelve tribes of Israel, and heraldic symbolism is a complex and fascinating subject in itself. In a day when genealogies were of first importance, it was discovered that Jesus, not having "Arms," would not have been a gentleman! The above embellishment represents an effort to remedy the condition. According to the laws of heraldry, the drawing contains an accurate account of the achievements of Jesus the Christ. Although the track of arms was recorded more than seven centuries ago, as far as can be ascertained it has never heretofore been illuminated. Mr. Wilson guarantees the accuracy of the illumination, which dates from those centuries "when faith was vital and devotion strong."

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Redrawn from the Droeshout Portrait of Shakspere.

SHAKSPERE PORTRAIT WITH BACON PORTRAIT SUPERIMPOSED.

The portrait of Sir Francis Bacon in the ships alcove of The Advancement of Learning when superimposed upon that of William Shakspere appearing in the first four folios of the Shakspearian plays establishes beyond all point the identity of the two faces. No important structural dissimilarity can be found between them, the differences in appearance being solely the result of superficial lines of shading, the addition of the hat and beard, and the arrangement of the hair. The Wm Somer portrait of Bacon—one of the few in which the statesman is depicted bareheaded—shows the high, prominent forehead, which is a feature accentuated in the Droeshout portrait. The credulous of the Droeshout portrait, which has provoked adverse criticism from Shakspearean enthusiasts for over three centuries, appears to be an essential part of a scheme to mask beyond possibility of recognition the features of Lord Bacon. In a transposition cipher discovered by Dr. H. A. W. Spiesshofer the letters of the words "It wise" in the second line of Ben Jonson's verse, To the Reader, may be exchanged for the letters of the name, F. Bacon. The method of decoding the cipher is to transpose an alphabet of 23 letters six places to the right, when by exchanging the letters in the lower column for those in the upper the significant letters are discovered. This (omitting V as W):

A B C D E F G H I K L M N O P Q R S T U X Y Z
S T U X Y Z A B C D E F G H I K L M N O P Q R

The opening lines of Ben Jonson's verse then read:

"This figure, that thou here seest put,
It was for gentle Shakspeare cut".

Bacon, Shakspere, and the Rosicrucians

THE present consideration of the Bacon-Shakspere - Rosicrucian controversy is undertaken not for the vain purpose of digging up dead men's bones but rather in the hope that a critical analysis will aid in the rediscovery of that knowledge lost to the world when the oracles were silenced. It was W. F. C. Wigston who called the Bard of Avon "phantom Captain Shakespeare, the Rosicrucian mask." This author, one of the most sig- [illegible] belonging to the Bacon-Shakspere controversy.

It is quite evident that William Shakspere could not, unaided, have produced the immortal writings bearing his name. He did not possess the necessary literary culture, for the town of Stratford where he was reared contained no school capable of imparting the higher forms of learning reflected in the plays and ascribed to him. His parents were illiterate, and in his early life he evinced little regard for study. There are in existence two examples of Shakspere's handwriting, and three of them are in his will. The scrawl [illegible] of the execution stamps Shakspere as unfamiliar with the use of a pen, and it is obvious either that he copied a signature prepared for him or that his hand was guided while he wrote. No manuscripts of the "Bard" play or sonnet were discovered, and [illegible] the fantastic [illegible] of the Cymbeline [illegible].

A well-[illegible] he an [illegible] author of so [illegible] productions [illegible] be familiar with all ages, yet the [illegible] Shakspere ever [illegible] nor does he make [illegible] books in his will. Concerning the known illiteracy of Shakspere's daughter Judith, who at twenty-seven could only make her mark, Ignatius Donnelly declares it to be indefensible that William Shakspere if he wrote the plays bearing his name would have permitted his own daughter so much worry and misery without being able to avail not less of the wealth he made her father wealthy and locally famous.

The query also has been raised, "Where did William Shakspere acquire his knowledge of modern French, Italian, Spanish, and Dutch, or any nothing of classical Latin and Greek?" For, in spite of the [illegible] with which Latin is used by the author of the Shakspearian plays, Ben Jonson, who knew Shakspere intimately, declared that the Stratford actor knew "small Latin and less Greek." It is not also more than strange that no record exists of William Shakspere's having ever [illegible] in the theatre [illegible] dramas he is supposed to have written or in others produced by the company of which he was a member? True, he may have owned a small interest in the Globe Theatre or Blackfriars, but apparently the height of his thespian achievements was the Ghost in *Hamlet!*

In spite of his admitted avarice, Shakspere seemingly made no effort during his lifetime to control or secure remuneration from the plays bearing his name, many of which were first published anonymously. As far as can be ascertained, none of his heirs were involved in any manner whatsoever in the printing of the *First Folio* after his death, nor did they benefit financially therefrom. Had he been their author, Shakspere's manuscripts and unpublished plays would certainly have constituted his most valued possessions, yet his will—while making special disposition of his second-best bed and his "broad silver gilt bowl"—neither mentions nor intimates that he possessed any literary productions whatsoever.

While the *Folio* and *Quartos* usually are signed "William Shakespeare," all the known autographs of the Stratford actor read "William Shakspere." Does this change in spelling contain any significance heretofore generally overlooked? Furthermore, if the publishers of the *First Shakspearian Folio* revered their fellow actor as much as their claims in that volume would indicate, why did they, as if in [illegible] to a hoax which they were perpetrating, place an [illegible] of him on the title page?

Certain absurdities also in Shakspere's private life are irreconcilable. While supposedly at the zenith of his literary career, he was actually engaged in buying malt, presumably for a brewing business. Also picture the immortal Shakspere—the supposed author of *The Merchant of Venice*—as a money-lender "[illegible] those against whom Shakspere brought action to collect debts were a fellow [illegible] Philip Rogers—[illegible] loaned his [illegible] for an unpaid loan [illegible] amounting, or about forty-[illegible] shillings, and [illegible] John Addenbrooke, who, there is no [illegible] in the life of Shakspere, [illegible] could justify the literary excellence imputed to him.

The philosophic ideals promulgated throughout the Shakspearian plays distinctly demonstrate their author to have been thoroughly familiar with certain doctrines and tenets peculiar to Rosicrucianism; in fact the profundity of the Shakspearian productions stamp their creator as one of the illuminati of the ages. Most of those seeking a solution for the Bacon-Shakspere controversy have been intellectualists. Notwithstanding their scholarly attainments, they have overlooked the important part played by transcendentalism in the philosophic achievements of the ages. The mysteries of superphysics are inexplicable to the materialist, whose training does not tend him to entertain the content of their revelations and complications. Yet who but a Platonist, a Cabbalist, or a Pythagorean could have written *The Tempest*, *Macbeth*, *Hamlet*, or *The Tragedy of Cymbeline*? Who but one deeply versed in Paracelsian lore could have conceived *A Midsummer Night's Dream!*

Father of modern science, re-

Frontispiece to Burton's Anatomy of Melancholy

THE TITLE PAGE OF BURTON'S ANATOMY OF MELANCHOLY

Frontispiece to Robert Burton's Anatomy of Melancholy in its 1st edition. Francis Bacon's autographed in which he gathered strange and rare bits of knowledge during the many years of his literary life. This title page has long been supposed to contain a cryptic message. The key to this cipher is the pointing figure of the monkey in the lower right-hand corner of the engraving. According to Mrs. Elizabeth Wells Gallup, the editorial guide on which the monkey is pointing is a cryptic symbol of Sir Francis Bacon. The pictorial signs which appear in the circle surrounding the monkey are the initials of Sir Francis Bacon. The numbers 4, 3, 5, and 7 signify the pictorial representations which correspond to the marginal figures 4, 3, 5, and 7 signify the pictorial representations which correspond to the letters of marginal figures. The musical note, which has been resting upon this hand, is declared by Baconian enthusiasts to represent Sir Francis Bacon.

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THE THREE GRAND MASTERS OF THE LODGE OF JERUSALEM.

If the Hiramic legend be interpreted according to the conditions of the ancient Mysteries, it assumes the dignity of a philosophical exposition of the redemption of the human soul. The three Grand Masters become the Central Triad pointed by the initiated philosophers as the divine foundation of existence. King Solomon (wisdom) signifies the one Eternal and Unchangeable Divinity who is the Grand Master of the Lodge of the Universe. King Hiram of Tyre (light), cosmic vicegerent, or the energies which continually flow from the spheres of contemplation the spheres of effect. Chiron (Self Will), the Widow's Son, universal activity—the Demiurgos, or Poimenos, of the world, the Master of Workmen. Chiron's hammer, the rite chandelier of Zeus, represents his power over the tangible elements of the inferior creation. The throne of Chiron is the sun, the proper medium of which is the light ether. It may therefore be seen why and how Chiron assumes, or takes upon himself, the inferior world. Heat is, by which necessarily be distributed by the action the principle throughout the universe which depend upon his activity for their existence. He alone enters his world through three gates—the sun, the moth, and the water, but from the earth and these bodies we rightly state in the initiated Arte ration, Apollonius Tyr, behold this "multiple sun." When Chiron, the Demiurgos, and upon himself creation, he begets the germ of his cosmic masterpiece. As Chiron he was crucified upon the tomb of the four elements—or they he was gored by the horn of plenty—as Orion he was gored by the horn of being. His divine body be offered up as food for the redemption of his creatures, for he himself became the bread and the wine of men. The associates of Chiron are the three dimensions of the inferior universe which which and divorce the dimensionless and timeless (Spirit) are to build creation into the proper definition of everlasting life. Form Life, the Demiurgos is bound to the Wheel of Fortunes established by Himself in space.

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PARSIFAL AND THE HOLY GRAIL.

In the great temple on Mount Salvat stands Parsifal, the third and last king of the Holy Grail, holding aloft the scintillating green Grail Cup and the sacred spear. From the tip of the spear trickles an endless stream of blood. Before Parsifal kneels Kundry (Kundalini), the temptress, who, released from the spell of the evil Klingsor, adores the sacred relics of the Passion. Of the Grail Mysteries, Hargrave Jennings writes: "The council of the Knights or Brothers of the Holy Grail, or Graal, was a reflex of the sacred bond sanctified by sacraments which held the majestic and mystic Rosicrucians together. These were really the guardians of the greater mysteries. In this sense of the mysterious and the sacred, the 'garter' of the 'Most noble the Order of the Garter'—the first of chivalry—is not a 'garter' at all, but the 'Garder,' or 'Keeper,' the sacredest and holiest guardian of the supernatural chastity of none other than the most exalted feminine personality (of course in the abstract and miraculous sense), the very foundation of Christianity—the 'Cestus' or girdle of the blessed and immaculate Virgin Mary, the Queen of Heaven, with her victorious foot, for all the ages past and to come, trampling upon the Dragon, in her celestial purity, as the 'Mother of Christ.'" (See Phallicism.) The key to the Grail Mysteries will be apparent if in the sacred spear is recognized the pineal gland with its peculiar pointlike projection and in the Holy Grail the pituitary body containing the mysterious Water of Life. Mount Salvat is the human body, the domed temple upon its summit, the brain; and the castle of Klingsor in the dark valley below, the animal nature which lures the knights (brain energies) into the garden of illusion and perversion. Parsifal, as the purified candidate, becomes the Master of the holy relics and of the sacred science for which they stand. Kundry, having fulfilled the purpose of her existence, dies at the foot of the altar with the immortal words: "I serve!"

Redrawn from an early 18th century water color. (Artist unknown.)

A ROSICRUCIAN CRUCIFIXION.

The solar crucifixion is an interesting example of the astronomical knowledge possessed by the so called prehistoric world. "In Herschel's present plan of the universe in human form," writes Albert Rust Parsons, "our solar system is located at the heart of the Divine Man of the skies. Hence, the cosmologists in our solar system, by which the ecliptic was considered from the oriental equator, was a rupture or piercing of the heart of the Divine Man. The ecliptic and equator no longer coincidding, they formed a cross upon which the Divine Man was manifested in space. This idea was familiar to the Hindus and to Plato. Hence arose the prehistoric Christianity, the religion of the dark ages from the foundation of the world, of the Book of Revelation." (The New Light from the Great Pyramid.)

Ignoring the story of the crucifixion on its literal sense, the Gnostics considered only its cosmic aspect. In Rosicrucian mysticism, the Christ Spirit is said to have established a direct link with the earth through the blood which poured from the wounds in the hands, feet, and side of Jesus. Being the ancient symbol of the secret doctrine, the cross represents to the initiated that divine illumination which, enhancing the knowledge man from his earthly nature, connects the human consciousness into the sphere of Reality. Therefore the cross may be said to be the emblem of philosophic death, and the Mysteries connect initiates their and until they have entered each of their neophytes in turn successively through the circle of suffering, death, and resurrection. The entire mysteries is connected in the symbolism of the gospels. Atonement has been made, the agony in the Garden of Gethsemane is analogous to the crucifixion of the gospels in the same process. He who comprehends the mystery of the resurrection can pursuance the key to human regeneration. Man, crucified, passing through death upon the symbol of life and attains to life upon the cross. The broad between the Self and the sun-self is thus completed and the spirit, emerging from its chrysalis, leaves the empty shell behind as the token of its attainment the symbol of death. The broad between the Self and the sun-self is thus completed and the spirit, emerging from its chrysalis, leaves the empty shell behind as the token of its attainment.

The agonies of the Saviour, consequently, is not the agony of death but the agony of birth. Only to him who has found his life by losing it is the mystery comprehensible.

Redrawn from Dante's *La Divina Commedia* (Torino, 1868).

THE KEY TO DANTE'S DIVINE COMEDY.

In his article on The Topography of Dante's Spiritual World, *Charles Allen Dinsmore writes: "He [Dante] mentioned that the earth is round, having a hemisphere of land, in the centre of which stands Jerusalem. The other hemisphere originally contained land, but when Lucifer, hurled from Heaven, was about to fall upon it, the soil vanished with the sea and came to the other side of the globe, making a hemisphere of land and a hemisphere of water. The interior of the earth also retreated before the descending Lucifer, forming a vast conical-shaped cavity, which extended from the centre of the globe to the surface of the inhabited hemisphere. The soil which fell made in the world to the shape of four nails, and is divided into nine circles, of which the seventh is subdivided into three smaller circles, the eighth into ten ditches, and the ninth into four belts. At the centre of the earth, and thus at the point farthest from God, is Lucifer, with his head and body in one hemisphere, and his legs in the other, so that when Virgil and Dante turned upon his knees, they passed the centre of gravity and emerged from one hemisphere into the other.*

In the midst of the hemisphere of water stands a conical mountain, Purgatory, rising in seven steps. On its summit is the terrestrial Paradise or Garden of Eden where Dante met Beatrice. According to The Divine Comedy, *as the soul climbs the seven steps of Purgatory it is cleansed of the seven mortal sins, and it then ascends through the seven spheres of the Ptolemaic universe. To each of the planets is assigned one of the seven virtues. In the eighth sphere the soul receives a knowledge of spiritual truths and in the ninth, or highest, it is absorbed into the celestial mysteries.*

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THE DOUBLE-HEADED EAGLE—THE SUPREME SYMBOL.

Here is depicted the Supreme Hierophant, Master of the double Holy Empire of the superior and the inferior universes. The ancient emblem of equilibrium consisted of an androgynous body surmounted by two heads, one male and the other female, wearing a single imperial crown. That being alone is perfect in which all opposites are reconciled, and this state of perfection is appropriately typified by the two heads of equal dignity. Hence the double-headed eagle is reserved as the emblem of completion, for it signifies the Philosopher's Stone, the ultimate soul condition, and that absolute and transcendent perfection which arises only from the fullest unfoldment of the latent potentialities within the individual. Philosophically, the thirty-third degree of the Ancient and Accepted Scottish Rite represents the innermost sanctuary of Masonic mysticism. If the double-headed eagle, the symbol of that sublime degree, were endowed with the power of speech, it would say

"Only he may wear me in whom there is no guile, in whom all passion has been transmuted into compassion, all natural ignorance into divine wisdom, all selfishness into selflessness; for I am an ancient and a sacred emblem of all greatness, all perfection, and all truth. I represent a spiritual condition, a mental attitude, a physical state attained only by the elect of earth. I am the symbol of the illumined and transfigured soul which has been born again and has approached the throne of Divinity. I am the symbol of the gatekeeper, for with one face I behold the radiant countenance of my Creator and with the other the expanse of the universe which He has fashioned. Upon my strong pinions [illegible] position betwixt heaven and earth. He in whom I spread my wings [illegible]

Redrawn from D'Ohsson's *Tableau Général de l'Empire Ottoman*.

MOHAMMED CLEANSING THE CAABA OF IDOLATRY.

In yielding Mecca of its idolatry, Mohammed accomplished the chief ambition of his life. The domestic and patriarchal religion, once forced to cover the plot of ground where he practised what he might not be stoned to death while performing his devotions, returned to the city of his birth as its conqueror. Tradition describes the Prophet, "whose name be praised," as above middle height, with fair skin, and of handsome and commanding appearance. His head was venerably large. His neck exquisitely molded, and his curly hair fell in waves over his ears. He had piercing black eyes of great size. His eyebrows were arched; his nose was high and slightly aquiline; and his heavy beard reached far down upon his breast. While his hair is said to have been black, the probabilities are that it was auburn. No authentic likeness of the Prophet is known to exist, since the very teachings of Islam are opposed to the perpetuation and consequent duplication of personalities. Mohammed's impressionable character was undoubtedly due to the intrigues existing in his time among the various Christian sects which were engaged in determining the actual relationship of Jesus, the Son of Man, to God. Considering these theological discussions as indication that the Christianity of Jesus had already lapsed into idolatry, the Arabian Prophet is reported to have said: "Jesus of Nazareth was surely a true prophet of Allah and a good man, but he his disciples all were intent on this, and made a god of him." Even in the delirium of his last illness Mohammed was so impressed by the Christian practice of erecting shrines over the bones of his saints and martyrs that he cried out: "O Allah, let not my tomb be ever an object of worship."

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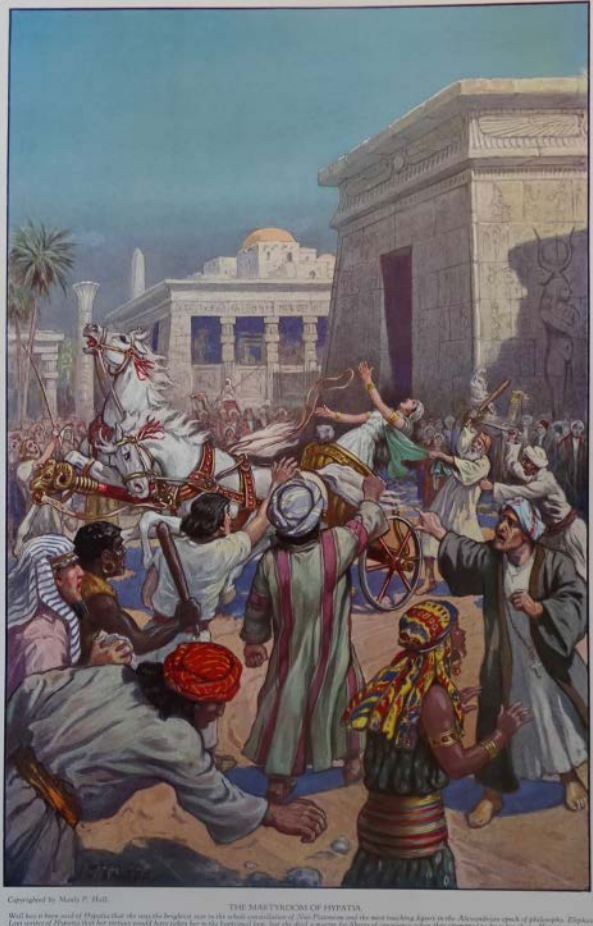
THE MYSTERIES OF XIBALBA.

Hunahpu and Xbalanque, the heroes of the sacred book of the Popol Vuh, are here depicted undergoing the ordeal of the Bat House in the Mysteries of Xibalba. Camazotz, the Lord of the Bats, emerging suddenly from the gloom, strikes with his great razor at the unwaged intruders of his domain. The animal soul of man is sometimes pictured as a bat because, like this creature, it is blinded and deprived of its power by the light of the spiritual, or philosophic, sun. That part of humanity which exists in the night of materialism and ignorance flees by the law of physical survival. Like great vampire bats, the depraved and the unscrupulous swoop down upon the unwary and, after gorging themselves upon the life substances of their prey, soar lazily back to the gloomy caverns where they hide themselves from the light of day. Those who live in the sphere of the senses, who permit themselves to become hopelessly involved in worldliness—these dwell in continuous night, and are either intentional or unintentional doers of evil. When the light fades and gloom descends upon the face of the earth, the creatures of the night come forth. Darkness was feared by the primitive mind; every eerie sound or shadow inspired the terror of the unknown. It was believed that at night demons, ghosts, and ghouls were given power to torment man. Man is courageous in the daytime because he can see; at night he is afraid because he cannot see. The same is true in the story of worldly existence. The dark world of materialism is ruled by fear, hate, greed, and lust. In it wander the ghosts of human beings—shades of men and women floating listlessly to and fro upon the sea of sensation. Only when the soul comes into a realization of the spiritual verities of life does it escape from this underworld—this house of demons over which Camazotz holds sway.

The sun of Truth rises in man and illumines his world when he lifts his mind from the darkness of selfishness and ignorance into the light of unselfishness and wisdom.



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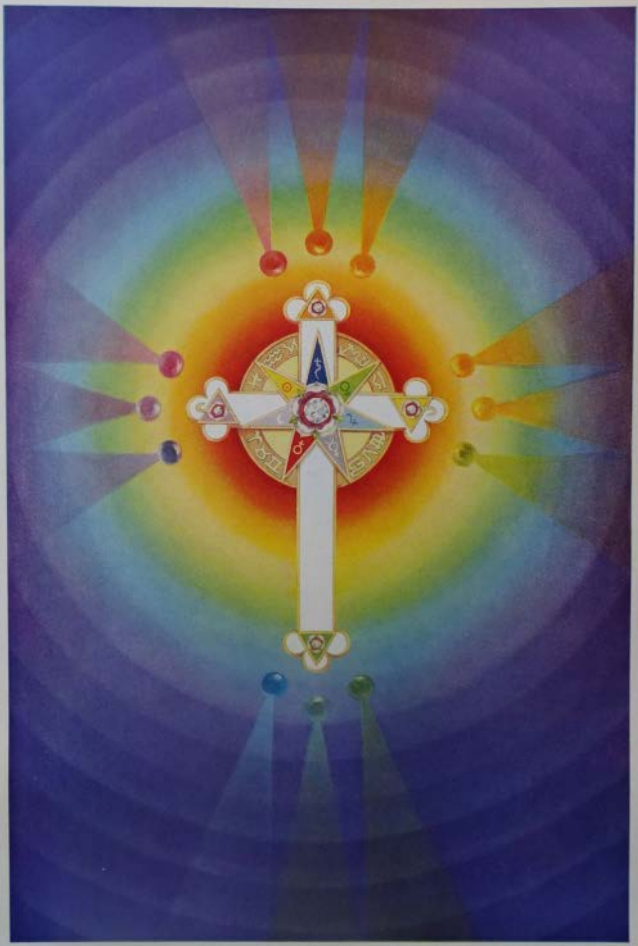
THE MARTYRDOM OF HYPATIA

Well has it been said of Hypatia that she was the brightest star in the whole constellation of Neo-Platonism and the most touching figure in the Alexandrian epoch of philosophy. Elephas Lind writes of Hypatia that her virtues would have taken her to the Inquisitional fire, but she died a martyr for liberty of conscience when they attempted to drag her there. Hypatia was one of those few thinkers who could not help occasionally exceeding the comparative values of both thoughts and things. Her clarity of perception wrought her undoing, for she lived in a generation which had no concept of the complexity of Truth. The world have a mind which thinks more rapidly and more accurately than its own, such an intellect is destined to call prosecution, derision that Truth could be destroyed by murdering those who sought to give it to the world. But the sublime verities of philosophy are beyond the reach of mortality and in every age are the very forces which once sought to destroy it. The secret method of perpetuating an idea is to make a martyr of its first promulgator. For on the hearts of men there is something which recognizes and respects the courage and conviction of those who live for principle. Many of the world's greatest religious and philosophies would have long since ceased to exist had their founders not met with a tragic end. Though only the most meager information is now available regarding her life and teachings, Hypatia stands out upon the pages of history as having endured one of the most cruel and revolting deaths to which any martyr ever was subjected.



A SYNTHETIC EMBLEMATIC CROSS

Reproduced from an oil painting by the well-known American artist, Melvin R. Scudder. Copyright 1924, by Manly P. Hall

The theme of this painting is a symbolic cross designed by Mr. Hall in the early summer of 1923. The cross represents a composite of the emblems and figures of the various Mystery Schools gathered to form one harmonious pattern, thus signifying the unification of all religious and philosophic doctrines into one perfect and beautiful unit—a condition which must first come to pass before the ideals of Universal Brotherhood can be realized. The original design has not been altered in any way, but in the oil painting two additions have been made. The first addition is the radiating spectrum behind the cross and the second is the chain of twelve globes, the latter signifying the inflowing constellations in their appropriate colors. Soon after the design was completed, the cross was reproduced in diamonds, platinum, gold and enamel, and presented to Mr. Hall by his Los Angeles congregation.